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PROGRAMMING HANDBOOK

THIRD EDITION

VOA

Voice Of America
50 Years Of Broadcasting To The World
1942-1992

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VOICE OF AMERICA
PROGRAMMING HANDBOOK
Third Edition

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VOICE OF AMERICA HISTORY AND THE CHARTER

The Voice of America is the world's leading international broadcast organization, originating approximately 160 hours of programming each day in more than 40 languages. VOA's broadcast services reach more than 120 million regular listeners weekly in every region of the world. The growth of VOA from its origins as a tiny station at the start of World War Two into a global source of news and information is unique in the history of broadcasting.

EARLY YEARS OF INTERNATIONAL BROADCASTING

The first known regularly-scheduled international broadcasts came from Radio Netherlands in 1927. In the following decade, external radio services were set up by other countries including Britain, Germany, France, and Japan. These services were often adjuncts of domestic radio stations, created primarily to serve overseas citizens of the originating countries. But in the late 1930s, as war loomed in Europe and Asia, that changed. The international broadcast services suddenly had a new mission: to inform and influence the peoples and governments of other nations. These external broadcasters multiplied greatly in number and in transmission power during World War Two.

VOA'S EARLY YEARS

VOA first went on the air on February 24, 1942, with a fifteen-minute broadcast in German. Similar programs in Italian, French, and English came soon afterward. These initial efforts were set up within the Office of War Information in what was known as the Foreign Information Service. Then, as now, all of VOA's financial support came from the American people through the Congressional appropriations process. Initially, VOA had its headquarters in New York City. It differed from other nations' external broadcast services in that it started with no transmission facilities of its own. The first programs were recorded in New York and flown by military aircraft to Britain, where they were re-transmitted via relay stations to the rest of Europe. Just as today, VOA's first broadcasters came from many parts of the world. They were led by producer, actor, director and author John Houseman.

From the beginning VOA pledged to broadcast the truth, whether the news was good or bad. Mr. Houseman recalled: *"In reality, we had little choice. Inevitably, the news that the Voice of America would be carrying to the world in the first half of 1942 was almost all bad. As Japanese invasions followed one another with sickening regularity and the Nazi armies moved ever deeper into Russia and the Near East, we would have to report our reverses without weaseling. Only thus could we establish a reputation for honesty which we hoped would pay off on that distant but inevitable day when we would start reporting our own invasions and victories."*

VOA grew rapidly during the war years. It had established 27 language services and constructed 23 transmitters by the time of the Allied summit at Casablanca in 1943. During the remainder of the war years, the Voice grew to 41 languages. With the end of World War Two much of the world's international broadcasting was reduced or eliminated. A much-diminished Voice of America was transferred from the Office of War Information to the Department of State, though it continued to operate from several buildings in New York City.

THE POSTWAR PERIOD

In late 1945 a State Department-appointed committee of private citizens chaired by Columbia University professor Arthur McMahon decided that the U.S. Government *"cannot be indifferent to the ways in which our society is portrayed to other countries."* Congress reluctantly appropriated funds for VOA to continue operations in 1946 and 1947. The hesitancy to support international broadcasting all but disappeared in 1948. That year, members of Congress were heavily influenced by the escalation of the Cold War and the revival of hostile international broadcast organizations in the Soviet Union and Soviet-controlled countries. The enactment of the Smith-Mundt Act gave permanent status to America's international information and cultural exchange program -- which included the Voice of America. Then, in June of 1948, the Berlin blockade demonstrated anew the need for an American radio voice to the world.

THE COLD WAR ERA

For the next two years there was debate in the government about the proper role of America's official international broadcasting arm. Was it to report the news and reflect America -- or was it to be used as an instrument of U.S foreign policy, and as a "weapon" against the Soviet Union? Congress saw it increasingly in the latter role. With the outbreak of the Korean War in 1950 new language services were added to VOA and plans were laid for construction of large transmitter complexes on both the east and west coasts of the United States.

In early 1953 Senator Joseph McCarthy chaired several weeks of hearings designed to investigate programming and engineering practices at VOA and allegations that there were "subversives on the staff guilty of negligence favoring communism." The inquiry also examined management practices in plans to build a number of new VOA transmitters on the east and west coasts of the United States. While the charges of subversive activity were never proven, widespread dismissals and resignations followed. In the wake of the hearings, Congress reduced VOA's budget, the transmitter construction program was halted, and a number of language services were terminated.

In April 1953, President Eisenhower's Committee on Government Reorganization recommended that VOA and other informational activities be separated from the State Department. Congress approved the presidential reorganization plan and, on August 1, 1953, VOA became part of the new, autonomous U.S. Information Agency. Within fifteen months, Voice operations were moved from New York to a new home -- 330 Independence Ave. S.W., Washington, D.C.

Initially, the new VOA main office was located entirely on the second floor of the present headquarters building. Today, the Voice occupies most of the then HHS-North complex. At the start of the 1990s, old studios and central technical facilities had largely been replaced with new, state-of-the-art equipment.

THE VOA CHARTER

The crises in Hungary and Suez, the beginnings of American-Soviet summitry, and the dawning of the space age in the late 1950s and early 1960s offered new opportunities for VOA. USIA Director George V. Allen re-emphasized the values of the original Voice: honest and reliable reporting of the news and creativity in reflecting America. In 1960 Allen approved the Charter of the Voice of America which contains our principal programming mandates of today: to serve as a consistently reliable source of accurate, objective, and comprehensive news; to present a balanced and comprehensive projection of significant American thought and institutions; and to present the policies of the United States clearly and effectively along with responsible discussion and opinion on those policies.

THE CHARTER AS LAW

On July 12, 1976, President Ford signed into law the VOA Charter (Public Law 94-350). Nearly identical to the one first advanced by USIA Director Allen nearly two decades earlier, the Charter won Congressional approval under the sponsorship of Senator Charles Percy (R-Ill), and Representative Bella Abzug (D-NY). By passing the law, Congress at last codified the purposes of the Voice of America. These principles, having been given the endorsement of both the legislative and executive branches, have been reaffirmed by every President since 1976 as a framework for VOA programming.

In 1978, the United States Information Agency was combined with the State Department's cultural exchanges directorate (CU) and reorganized as the International Communication Agency (ICA). The Voice's status was elevated; VOA became known as the Associate Directorate for Broadcasting, largest of the Agency's elements. Under this change, VOA was better able than in the past to set its own priorities and make budgetary recommendations. In 1981, VOA established a separate personnel office. And in 1982, the name of the Agency reverted from ICA to USIA -- the United States Information Agency.

YEARS OF GROWTH

The decades since the Charter was first published have been a time of growth and creativity at VOA. Innovations included the establishment of global English language broadcasts, programming for Africa, the building of a worldwide contingent of VOA correspondents, the first broadcast industry Peabody awards for VOA, and construction of a huge transmitter complex at Greenville, North Carolina. In 1959 VOA initiated Special English, a limited-vocabulary, slow-paced delivery of the language which has helped millions of listeners over the years make the transition from their mother tongue to VOA standard English broadcasts. VOA also refined and expanded its live coverage of events such as the American political conventions, the Olympics and World Cup competitions, and the United States space missions. When Neil Armstrong set foot on the moon in 1969, the British and Australian Broadcasting Corporations joined VOA in a massive network -- and the combined listenership to our live broadcast that day was estimated at nearly 800 million.

During these years, the Voice of America gained widespread respect for its candid reporting of two events that traumatized the nation -- the war in Vietnam and the constitutional crisis that resulted from the Watergate affair. Throughout this period the Voice won high marks from the American press. More important, audience mail from nearly every area of the world expressed admiration for the job VOA was doing.

During the past two decades VOA's listenership has tripled because of its increasingly sophisticated international news coverage and improved presentation and production. VOA began to use satellites to reach its relay stations in 1977; the final link in this global network of satellite connections was built in 1989. Programming expansions followed the fall of the monarchy in Iran, the Soviet invasion of Afghanistan, and the sweeping rise of pro-democracy movements in Poland, China, South Korea, and the Philippines. As the 1980s ended, VOA and other Western international broadcast organizations were credited with having laid the groundwork over many years for the political transformation that took place in late 1989 in Poland, Hungary, East Germany, Bulgaria, Czechoslovakia and Romania.

In recent years, VOA's resources have fluctuated widely. In the early 1980s the Administration and Congress approved a long-range $1.3 billion modernization program. This was later greatly reduced in scope because of government-wide budget cuts. But during the past decade VOA has been able to proceed with building much-needed new relay stations in Israel, Morocco, and Thailand. There has been a thorough overhaul and renovation of VOA headquarters in Washington, including the installation of a new master control center, new emergency generators, and construction or renovation of 27 new studios. In 1985, VOA began a six-year project which transformed its programming operations significantly: the installation of SNAP, the world's largest multilingual electronic word processing system. In addition, modernization has brought enhanced program review and evaluation and expanded audience relations efforts to the Voice.

Perhaps the most remarkable innovation of the 1980s, however, was the use of satellite technology to build a global VOA network of affiliate medium wave and FM stations. VOA Europe pioneered the concept in 1985. By 1990, VOA was feeding hundreds of hours of audio program material in many languages to local radio and television stations every week, and in every area of the world -- vastly extending the reach of traditional shortwave long-distance broadcasts. Increasingly, VOA was engaging in live call-ins and interactives with other broadcasters -- special broadcasts in which experts could converse or answer listeners' questions posed from any point around the globe. Today these radio bridges are a regular part of the programming of VOA Worldwide English and a dozen other language services.

Indeed, listeners' letters tell us that they want to rely on VOA as a constant companion in the exploration of ideas and events. More than ever, VOA is committed to drawing on our institution's traditions to enliven and personalize VOA in the age of satellites. Edward R. Murrow summed it up at the end of World War Two, after years of pioneering international radio reportage. "*Radio, if it is to serve and survive,*" Murrow wrote, "*must hold a mirror behind the nation and the world. The mirror must have no curves, and must be held with a steady hand.*" This may be the central lesson of VOA's five decades of service and a reminder to us during the 1990s.

PUTTING THE CHARTER TO WORK

The Charter serves as the basic working document for VOA program planning. In this section, specific elements of the Charter are defined:

"VOA will serve as a consistently reliable and authoritative source of news. VOA news will be accurate, objective, and comprehensive..."

Accuracy, reliability, and balance are prime requirements of all VOA programming, 24 hours a day, seven days a week. They are best achieved when program planners, writers, and editors keep in close touch to exchange information. The broadcast services can ensure accuracy by providing valuable expertise to writers in the central News Division. At the same time, central news and feature desks, which receive hundreds of thousands of words of raw information daily, can help broadcasters double-check or verify the soundness of service-originated material. The principal rule: verify and reflect all points of view. VOA is alert to, and rejects, efforts by any special interest group -- foreign or domestic -- to use its broadcasts as a platform. When in doubt, check with the Chief or Deputy of the broadcast division or with the News Division directly.

The Newsroom requires a minimum of two separate outside sources before it will issue information not directly confirmed by a VOA correspondent or official source. This rule applies throughout the Voice to writers and reporters of all broadcast services as well as those of the central services. While it is desirable to be first with the news, it is even more important for VOA to be accurate. In any case of conflict between speed and accuracy, VOA sacrifices the former for the latter.

VOA reports all the elements of a story which are important to a truthful picture from the viewpoint of an impartial observer. Sufficient background material is provided to put a new development in proper perspective so that its real significance may be judged. VOA treats official developments on the basis of inherent newsworthiness and does not omit reporting which may be unfavorable to the United States. It does, however, place such developments in accurate context and perspective.

"***...VOA will represent America, not any single segment of American society, and will therefore present a balanced and comprehensive projection of significant American thought and institutions...***"

The Charter norms ascribed to news -- accuracy, objectivity, and comprehensiveness -- apply as well to the writing and editing of feature programming in all languages. Features -- reports, discussions, interviews, documentaries, and dramatic programs -- are the principal vehicle for a balanced and comprehensive projection of American cultural, scientific, social, economic, and political life. By projecting an accurate picture of the United States VOA offers its listeners a basis for a better understanding of this country.

VOA avoids any tone of condescension or suggestion that the American way of life should be imposed on others. Thus, in day-to-day programming practice, editors, writers, and program planners must take special care to present America in a balanced and wholly representative way. That means a constant quest to reflect America's political, geographic, cultural, ethnic, religious, and social diversity in a fashion that is both tasteful and true.

"***...VOA will present the policies of the United States clearly and effectively, and will also present responsible discussion and opinion on those policies.***"

The portion of VOA programming specifically designed to present United States official views is the editorial. Editorials usually concern relations between the United States and another country or area of the world, or explain American policies and principles.

Editorials explaining official United States policy positions are conceived, prepared, edited, and cleared in a separate office at VOA and are clearly labeled at beginning and end as statements of U.S. Government policy each time they are broadcast. By identifying editorials as explanations of U.S. official policy, VOA distinguishes clearly between news reporting and official government views. However, VOA has a responsibility to report official statements and opposition to the policies of any administration accurately and fairly. Today, the journalistic and policy advocacy functions of VOA are separate and distinct. The integrity of the news has been reaffirmed by successive USIA and VOA leaderships.

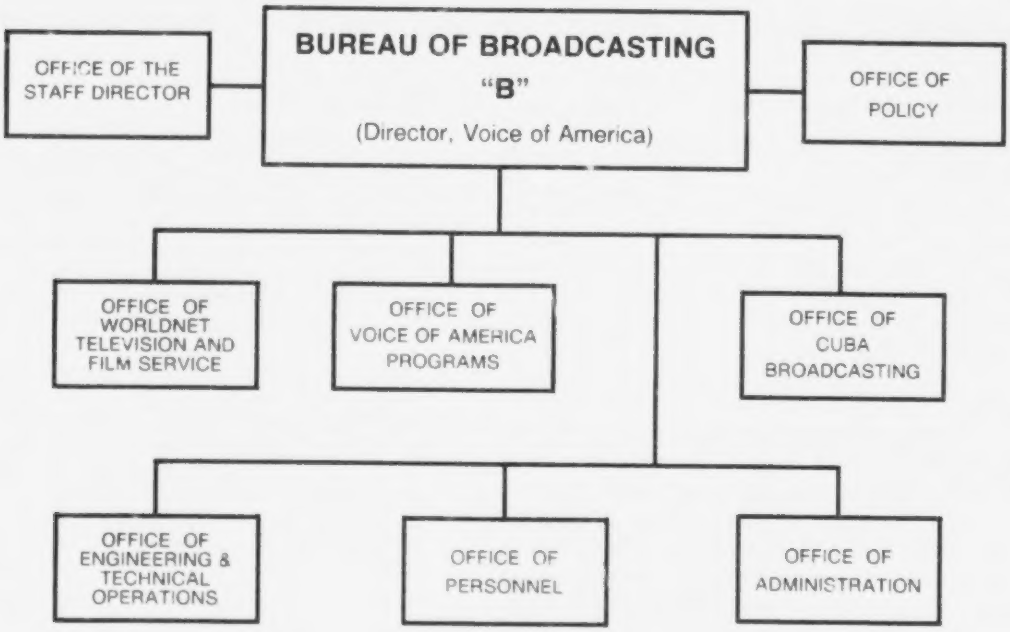
BUREAU OF BROADCASTING AND VOICE OF AMERICA ORGANIZATION

A GLOBAL COMMUNICATOR

The Voice of America is the largest single element of the United States Information Agency and its Bureau of Broadcasting. Other Agency elements administer U.S. Information Service offices overseas, publish magazines and other materials for distribution abroad, set up international exhibitions about various aspects of American life, and facilitate the exchange of students, speakers, and other visitors between the United States and other countries.

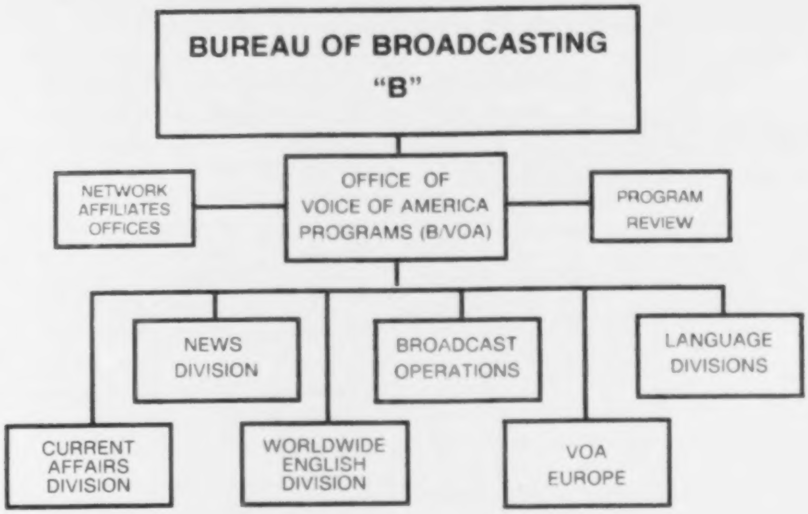
VOA and offices within USIA can work together to promote each other's programs. Overseas, USIA is known as the United States Information Service (USIS). USIS Posts can be helpful in providing insights to VOA broadcast services about audience needs, in reporting on listening conditions in host countries, in helping with program promotion and research, and in maintaining contact with local radio and television stations.

Some VOA language services regularly feed or ship special reports, features, and music to USIS Posts for placement on local media.


BUREAU OF BROADCASTING
"B"
(Director, Voice of America)
OFFICE OF THE STAFF DIRECTOR
OFFICE OF POLICY
OFFICE OF WORLDNET TELEVISION AND FILM SERVICE
OFFICE OF VOICE OF AMERICA PROGRAMS
OFFICE OF CUBA BROADCASTING
OFFICE OF ENGINEERING & TECHNICAL OPERATIONS
OFFICE OF PERSONNEL
OFFICE OF ADMINISTRATION

VOICE OF AMERICA OFFICE OF PROGRAMS

The Office of Programs has a staff of approximately 1,400 professionals, by far the largest single section of the Voice of America. The Office is led by the Director of Programs, who has special responsibility for those elements which create VOA broadcasts for transmission to listeners via a global network of relay stations and transmitters. As shown on the top of the next page, the principal functions of the Office of Programs include News and English Broadcasts, Language Broadcasts, Broadcast Operations, VOA Europe, Washington and Munich Network Affiliates offices, and a program review and evaluation unit


BUREAU OF BROADCASTING
"B"
NETWORK AFFILIATES OFFICES
OFFICE OF VOICE OF AMERICA PROGRAMS (B/VOA)
PROGRAM REVIEW
NEWS DIVISION
BROADCAST OPERATIONS
LANGUAGE DIVISIONS
CURRENT AFFAIRS DIVISION
WORLDWIDE ENGLISH DIVISION
VOA EUROPE

OFFICE OF PROGRAMS

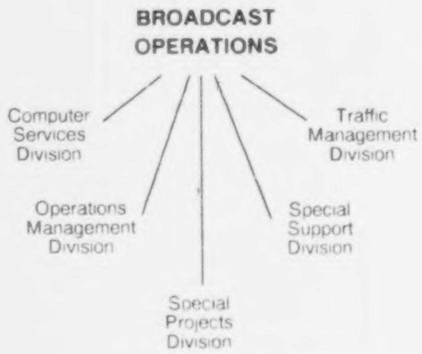
News and English Broadcasts oversees programming in English -- VOA's largest broadcast service. The Central News and Current Affairs Divisions also provide hundreds of thousands of words of English-language copy each day to the language divisions. Regional Language Divisions broadcast programs to Africa, the American Republics, East Asia, Europe, North Africa, Near East and South Asia, and the USSR. VOA Europe originates programs specifically designed for European audiences. These programs are transmitted by satellite to more than 50 cities in Eastern and Western Europe for broadcast by a network of FM stations and cable radio systems. Broadcast Operations provides nearly all program support services for VOA broadcasters. These include technical and computer services, special events support, audio and information services, and enhancement of broadcast production values.

Program Review and Evaluation

VOA's program review panel meets each week under the Office of Programs to evaluate an English or regional language service, or other programming support element. This review includes analysis of audiences and program content, production quality, and signal reception in the target area. A follow-up session is conducted six weeks later to ensure that the recommendations of the review panel are implemented.

BROADCAST OPERATIONS

Broadcast Operations provides a wide variety of essential "behind the scenes" services to support VOA programs. The following text discribes Broadcast Operations' departments and activities:


BROADCAST OPERATIONS
Computer Services Division
Traffic Management Division
Operations Management Division
Special Support Division
Special Projects Division

Technical Operations

VOA technical services are provided by three divisions:

Operations Management Division -- manages the day-to-day activities of VOA's Washington Plant. This massive broadcast complex includes more than 45 studios, a 200-channel Master Control, two specially-designed centers for recording incoming correspondent reports from around the world, and a central recording and high-speed tape duplication facility. Operations Management is also responsible for purchasing, installing, and repairing equipment used in VOA's programming offices in Washington and throughout the world.

Traffic Division -- acts as VOA's schedule center by making arrangements for satellite and telephone circuits to airing VOA program material to the Washington studios. In addition to scheduling use of the studios, the Traffic Division provides circuits for incoming reports of news and special events coverage in the U. S. and abroad.

Special Projects Division -- plans and oversees long-range technical improvements to VOA's headquarters. Construction of modular studios and mix-dub centers in or adjacent to the regional language divisions are also a part of this project.

Special Support

The Special Support Division provides many different types of creative and background assistance. This division is comprised of:

Special Events Branch -- coordinates coverage of national and world events involving multilingual broadcast teams. This coverage requires coordination with event organizers and other media, obtaining credentials for reporters and crews, and making travel, lodging, work site, and technical arrangements. The Special Events Branch also coordinates requests for a wide range of smaller services from English and foreign language broadcasters, and assists in arranging coverage of events for their particular audiences. In addition, it plans day trips and roundtables of specialists to help enrich VOA programming.

Music Library & Audio Services -- provide assistance in the use of music and recorded sound by VOA program producers. These libraries now contain more than 150,000 catalogued records and tapes, and new selections are being added daily. VOA's Music Director offers help with every aspect of music programming from the selection of themes and bridges to the production of music series and coordination of housewide coverage of major events.

Sound On Demand -- From Audio Services, delivers recorded news actualities and other audio inserts to writers and producers throughout VOA's Washington headquarters.

Audience Mail -- This unit handles answers to letters from VOA listeners through either specific responses to substantive letters or form replies to others. The unit counts VOA mail and distributes it to individual language mail contractors, as warranted.

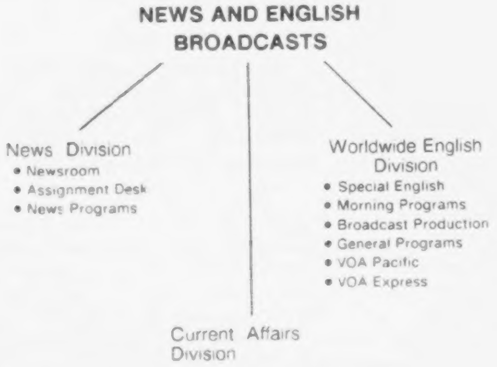
VOA Program and Engineering Libraries and Research Units -- The book and periodical library for VOA programmers and the technical library for VOA Engineering are a responsibility of this Special Support Division operation. Research units, including an active USSR Division operation, provide background material, foreign language monitoring,and general information on specific target broadcast areas.

Computer Services

The Computer Services Division designs and manages specialized data automation systems for VOA broadcasters and their logistical support elements. This division developed VOA's System for News and Programming, which is nicknamed SNAP. SNAP is the largest multilingual word processing system in the world. The system will allow quick and easy research of script archives and provide fast, detailed information on the contents of VOA broadcasts. This division provides training for users of SNAP and also maintains the VOA news wires.

NEWS AND ENGLISH BROADCASTS

NEB is the source of all centrally-produced news copy, correspondent reports, backgrounders, documentaries, and features. The work of the three NEB divisions -- News, Current Affairs, and Worldwide English -- is coordinated and directed by the Director of Programs.



The News Division assigns and edits the work of VOA correspondents in the United States and abroad. Current Affairs issues political features and Americana items, and also coordinates the release of language service-originated scripts to the house. Worldwide English prepares and broadcasts programs to all regions of the world in both regular and special English, and releases many of its scripts for housewide use.

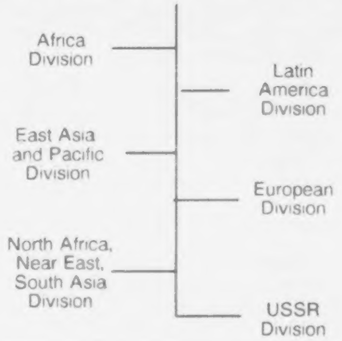
REGIONAL LANGUAGE BROADCASTS

The six Regional Language Broadcast divisions broadcast to listeners in Africa, Latin America, Europe, the Soviet Union, North Africa the Near East and South Asia, and East Asia and the Pacific. They also provide most of the material for VOA's multifaceted and growing field placement operation. Individual language services within the six divisions draw upon centrally-produced scripts, adaptations of non-VOA source material, and their own original work for their broadcasts. Broadcast schedules listing language program transmissions are available from the Office of Programs and External Affairs.

Each broadcast division is headed by a chief and one or two deputies. These principal officers rely on service chiefs and their staffs to be the main engine of creativity and to help ensure that daily broadcasts are of the highest quality.

Division offices frequently include executive producers to advance these goals. The following pages offer brief descriptions of the geographic divisions, accompanied by profiles of their regional audiences.

REGIONAL LANGUAGE BROADCASTS


Africa Division
Latin America Division
East Asia and Pacific Division
European Division
North Africa, Near East, South Asia Division
USSR Division

DIVISION	SERVICES	LISTENING HABITS
Africa	**Broadcast :** Amharic, English, French, Hausa, Swahili, Portuguese **Field / Feed :** A Field Services Branch places material on African radio stations in several languages via regularly mailed tapes and a special radio transmission five days a week.	The importance of radio as a means of mass communication is possibly greater in Africa than in any other part of the world. Radio overcomes the obstacle of illiteracy, as well as the physical and political barriers to the distribution of printed matter. However, despite high illiteracy rates on the continent, the Africa Division averages more than 10,000 letters per month from listeners. Radio's major role in Africa also may stem from the fact that the oral tradition remains significant in many African cultures. With the indigenous news media still in the early stages of development, Africans continue to turn to Western shortwave broadcasts for accurate, comprehensive, and up-to-date news coverage. In fact, VOA, BBC, Radio France International, and Deutsche Welle are the major sources of news and information for much of Africa. Listening in groups and listening to several international broadcasters for the purpose of comparing the treatment given to the news are common practices on the continent.
Latin America	**Broadcast :** Creole, Portuguese to Brazil, Spanish **Field / Feed :** The division's field services are the most extensive of any at VOA, regularly serving more than 1,500 radio stations in the hemisphere.	The Latin America Division's target area has a combined population of 400 million, with wide access to shortwave radios. Despite the growing popularity of television and FM in Brazil, it appears there is an expanding audience for hard news from external sources. The Brazilian Branch regularly supplies over 220 stations with programs and news feeds. To satisfy this appetite for news, VOA provides code-a-phone services which Latin American radio stations can call for recorded, updated news reports. These calls have reached over 650 per month. BBC and Radio Moscow are heard in several languages throughout Latin America. Radio Havana is very strong on medium wave throughout Central America and the northern tier countries of South America. VOA and other Western broadcasters have new transmitters to augment medium wave signal strength in the Caribbean. In 1982, Radio France International started a three-hour daily service to the hemisphere.

REGIONAL LANGUAGE BROADCASTS (Continued)

DIVISION	SERVICES	LISTENING HABITS
East Asia / Pacific	**Broadcast:** Burmese, Cantonese, Indonesian, Khmer, Korean, Lao, Mandarin, Tibetan, Thai, Vietnamese **Field / Feed :** The Thai Service provides a weekly feed and ships materials for indirect placement on several Thai radio stations. The Indonesian and Korean Services place materials on radio stations in their respective areas. There are also news feeds and live reports to Hong Kong radio and television.	The Peoples Republic of China has at least 200 million radio sets with shortwave capability. Chinese officials say that external broadcasts are very popular in their country and that VOA, because of its news and English teaching programs, is undoubtedly first among foreign broadcasters. Competition is becoming keener, however. For example, BBC has leased transmitter sites in Hong Kong which will improve its signal throughout China, and the Australian Broadcasting Corporation is boosting its programming. Also, television is gaining popularity in China. There are tens of millions of TV sets, and the PRC and Japan have established a joint color television venture. Asia's second largest audience is in Indonesia, with a population of over 165,000,000. The Australian Broadcasting Corporation is dominant there, followed by BBC and VOA. However, Indonesian newspaper editors consistently cite VOA as their preferred source of fast-breaking news reports on Southeast Asia. Refugees continue to cite heavy listening to external broadcasts throughout Indochina. In the South Pacific, radio remains the only feasible means to bridge the vast distances among increasingly outward looking and politically aware mini-states.
European	**Broadcast :** Albanian, Bulgarian, Czechoslovak (broadcasting in Czech and Slovak), Estonian, German, Greek, Hungarian, Latvian, Lithuanian, Polish, Romanian, Turkish, and Yugoslav (broadcasting in Serbian, Croatian and Slovene) **Field / Feed :** Czechoslovak, German, Greek, Hungarian, Iberian, Polish, Serbian, Croatian, and Turkish	As in the Soviet Union, millions of listeners in Eastern Europe consider external broadcasts from the West the only reliable source of daily information. Nearly a third of the radio and television sets in the region are in Poland, and VOA recently estimated its listenership in Poland and in other countries in the region as being from 8 - 18% of the total population. In the early and mid-1980s, most Western shortwave broadcasts to Poland, including those of VOA, were jammed. There also was resumed jamming of VOA non-English broadcasts to the Baltic countries. However, with the fall of Communist regimes throughout the region since 1989, broadcasts today are in the clear. Other major broadcasters include BBC, Deutsche Welle, and Radio Free Europe/Radio Liberty.
North Africa, Near East and South Asia	**Broadcast :** Arabic, Bangla, Dari, Farsi, Hindi, Pashto, Urdu **Field / Feed :** Program material in several of these languages is fed and shipped to countries in the region.	In the Arab world, listeners to international broadcasts are turning increasingly to medium wave. Between 15 and 20% of VOA's Arabic-speaking listeners are in this category. Other major international broadcasters in medium wave as well as shortwave Arabic are Radio Monte Carlo and the BBC. In Iran, there has been widespread switching to Western broadcasts, especially the Farsi Services of VOA and the BBC. Listening to all external broadcasters soared during the Gulf crisis of 1990-91. There is an expanding audience for external broadcasts in North Africa, and VOA directs special transmissions in Arabic to that part of the world. In India, shortwave listening continues to be fairly high. VOA news items and correspondent reports are quoted verbatim in the press throughout South Asia, and especially in Pakistan, where VOA Urdu broadcasts are monitored regularly. In Afghanistan, there has been a substantial increase in the size of the shortwave audience since the Soviet invasion of 1979.

REGIONAL LANGUAGE BROADCASTS (Continued)

DIVISION	SERVICES	LISTENING HABITS
USSR	**Broadcast:** Armenian, Azerbaijani, Georgian, Russian, Ukrainian, Uzbek	The Soviet Union is a vast area encompassing one-sixth of the world's landmass with 11 time zones and a diverse population. Audience research indicates that in 1990 more than 26 million Soviet adults listened at least once a week to programs in one or more of the six languages broadcast by the USSR Division. Soviet listeners rely on the Voice of America to provide comprehensive national and international news. VOA's broadcasts in the national languages of the major Soviet republics also are widely known as credible sources of regional news and information. Listeners point out that glasnost has yet to produce consistently reliable Soviet sources for timely, objective, and comprehensive international, national, and local news. Central Soviet media provide only spotty national and regional coverage, and local media vary greatly in quality and openness. Listener surveys indicate that because of this uneven coverage and the domestic turmoil accompanying glasnost, most of our audience turns to VOA for reliable reporting of events in the USSR. In addition, Soviet audiences are curious about life in the United States. In this time of perestroika Soviet citizens look to America, rather than Western Europe or other industrialized countries, for social, economic, and political models, and see the U.S. as a source of possible solutions to common problems. Soviets look to the Voice of America as the logical source for this information.

VOA EUROPE

A 25-year silence in U.S. broadcasting to Western Europe ended on October 15, 1985, with the inauguration of VOA Europe -- an around-the-clock radio service offering news, information and entertainment programs in English. The radio service is designed to combat what former U.S. Information Agency Director Charles Z. Wick called "an information deficit about the United States among the successor generation" in Western Europe.

VOA Europe programming is specifically responsive to the findings of a massive seven-country research project which surveyed the media habits and opinions of Europe's young population. In the study, Western Europeans revealed both widespread misconceptions about U.S. policies and goals on one hand, and a deep interest in American life on the other. The service offers a lively mixture of news, features, and entertainment that closely resembles popular American radio stations, but many programs also emphasize the strong and historic relationship between the United States and Western Europe.

The VOA Europe Service originates in our Washington studios and is transmitted in stereo to Europe by satellite for broadcast on a constantly-expanding network of FM stations and cable radio systems that is unique in international broadcasting. VOA Europe's network of affiliated stations broadcasts to a potential audience of millions throughout the continent. In less than four years, VOA Europe has expanded its network to the point where it is serving over 190 markets in 15 European countries. The network continues to expand, and in the early 1990s included east European affiliates for the first time.

NETWORK AND AFFILIATES OFFICES

These offices have the overall responsibility for marketing, tracking and coordinating placement of VOA material on foreign radio and television stations. A Washington office was established in July, 1991 to coordinate all VOA placement initiatives worldwide, whether it be by packaged programs mailed to USIS posts or via TVRO delivery to post and/or stations around the world. In early 1991 a Munich office was organized to facilitate the placement of VOA material throughout Europe.

BUREAU OF BROADCASTING STAFF DIRECTOR

The Staff Director has overall responsibility for:

THE BUDGET OFFICE

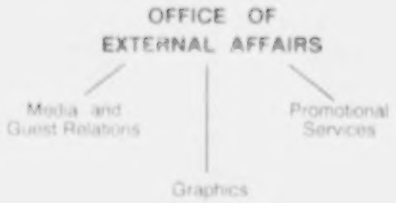
A budget office oversees budget budget preparation and management for VOA and Worldnet Television. The Comptroller's office was established in July, 1991.

THE INTERNATIONAL MEDIA DIVISION

Since 1985, this unit has trained more than 1,000 broadcast and print media journalists from 100 East European and developing countries. It manages courses in Washington and conducts or participates in workshops overseas.

THE OFFICE OF EXTERNAL AFFAIRS

This office has two main functions. The first is to assist the individual language services in developing and maintaining links between VOA and the varied audiences to which we broadcast. The second is to assist the Bureau of Broadcasting in planning and conducting a domestic public affairs program. These aims are achieved through the efforts of units outlined below.



In dealing with VOA's limited domestic constituency, the Office of External Affairs maintains effective working relationships with media representatives, special interest groups, Congressional staffs, and the general public to inform them about the mission, purposes, and accomplishments of VOA.

Because the Office of External Affairs is the channel for communication with news organizations, any request to interview a staff member or film segments of VOA in operation must be approved by this office in advance. Any VOA employee who wishes to publish a book or article or participate in a speaking engagement at which VOA or U.S. foreign policy will be discussed must also get advance clearance from this office. (See VOA Directive D-1731.1 of August 2, 1989 on this subject for further details.) Similarly, requests from foreign embassies for information about VOA broadcasts should be referred to External Affairs.

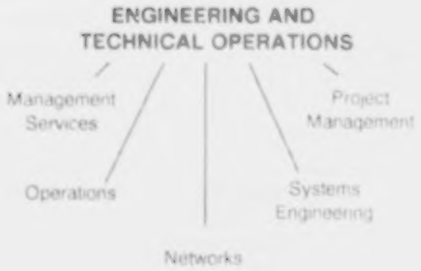
Several laws and regulations govern the domestic distribution of USIA program materials, including those of VOA. Foremost among these is the Smith - Mundt Act (Public Law 402) signed into law in 1948 and amended in 1972. **It bars the dissemination of VOA program materials in the United States.** Media representatives, students, and scholars may have access to scripts and taped programs, but only on VOA premises. **All requests for access to VOA texts or tapes should be coordinated with the Office of External Affairs.**

Overseas, External Affairs fosters increased listenership for VOA by conducting promotional and multi-media advertising campaigns, organizing on-air offerings and promotions, publishing a listener magazine, and participating in international exhibitions. An international media relations program maintains contacts with foreign publications and provides periodic news releases to editors around the world.

The Graphics section develops visual designs for VOA exhibits, advertisements, posters, pamphlets, and promotional merchandise.

OFFICE OF ENGINEERING AND TECHNICAL OPERATIONS

This office transmits all Voice of America programming and supports the Worldnet Television and Film Service. It designs, builds, and operates VOA relay stations around the world and the 110 transmitters at those relay stations. In addition, this office operates a network control center (NCC) here at headquarters and is constructing a satellite interconnect system (SIS) to link the relay stations with Washington. A network of technical monitors



uses radios and computers to report on the strength and quality of the VOA signal in various regions.

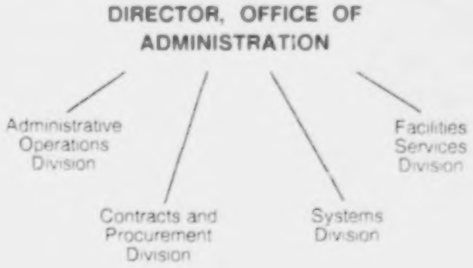
The new satellite interconnect system has been installed in all U.S. relay stations and is being extended overseas. It replaces many telephone circuits with one system and provides uninterruptable, noise free, high quality program feeds, and communications with each relay station it serves.

The network control center operates SIS, reschedules broadcasts, restores lost satellite or leased telecommunications services, and responds to station emergencies on an around-the-clock basis. The global television receive only (TVRO) system used for relay of TV and VOA placement programming is also administered by the Office of Engineering.

Our new relay stations in Morocco, Thailand, and Israel are designed to greatly improve the VOA signal in eastern Europe, central Asia, Africa, and southeast Asia. Details on existing relay stations are available in VOA annual reports.

OFFICE OF ADMINISTRATION

The Office of Administration serves as the principal VOA and TV office for management of buildings and facilities services. This office provides a number of direct administrative support services to Bureau of Broadcasting elements, and its responsibilities including coordination with the General Services Administration (GSA).


DIRECTOR, OFFICE OF ADMINISTRATION
Administrative Operations Division
Facilities Services Division
Contracts and Procurement Division
Systems Division

Administrative Operations Division -- authorizes all VOA travel, administers VOA's Purchase Order Vendor (POV) program, and provides direct administrative support to top VOA executive offices.

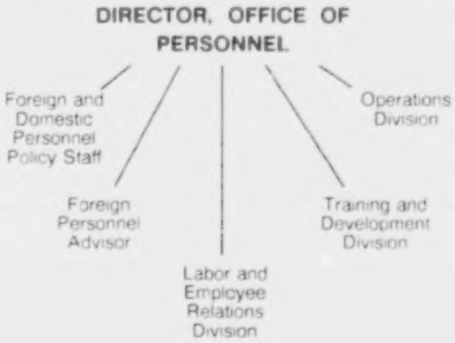
Facilities Services Division -- handles VOA-wide space management, property management, and health and safety programs, and provides non-broadcast operational support services such as space designs, copier and typewriter repairs, and mail distribution and delivery.

Contracts and Procurement Division -- provides technical assistance on all aspects of VOA procurement and contracting, manages a VOA-wide contract tracking system, and conducts analyses of VOA procurement operations.

Systems Division -- reviews general purpose data processing and office automation system requests, and provides direct support for such equipment, including delivery, installation, and repairs.

OFFICE OF PERSONNEL

The Bureau of Broadcasting Office of Personnel administers a personnel system that is tailored to meeting VOA's and TV's specific needs, many of which are unique to international broadcasting. Specifically-designed programs have been established and developed to recruit qualified broadcasters and professional engineers and tech-nicians; resolve employee relations problems; train technical staff and broadcasters as new technology changes the way VOA does its work; and recognize employees for excellence in programming and other fields, and for other significant accomplishments. These and other tasks are carried out by the following elements:


DIRECTOR, OFFICE OF PERSONNEL
Foreign and Domestic Personnel Policy Staff
Operations Division
Foreign Personnel Advisor
Training and Development Division
Labor and Employee Relations Division

Operations Division -- responsible for position classification, position management, organizational analysis, and recruiting and staffing for all domestic service positions and recruitment for Foreign Service positions. Provides assistance to managers in managing resources. Provides advice on work schedules and overtime, provides assistance on visa matters and settling-in problems to non-U. S. citizen employees. It also processes personnel actions and maintains official personnel records.

Labor and Employee Relations Division -- responsible for all negotiations with employee unions, mediating employee-management disputes, handling employee complaints and grievances, and providing information and guidance to VOA managers regarding labor relations, grievances, appeals, disciplinary actions, and related matters. It administers employee benefits programs including retirement, life insurance, health benefits and workers' compensation, as well as performance appraisals and incentive awards.

Training and Development Division -- responsible for the training and career development of all VOA employees. Training is designed to meet the specific professional needs of VOA staff members in Washington and overseas.

Foreign Personnel Advisor -- responsible for the staffing and classification of Foreign Service positions, including correspondents, engineers, and technical staff. The office coordinates the assignment of USIA, AID, and State Department Foreign Service Officers to VOA.

Foreign and Domestic Personnel Policy Staff -- maintains a library of personnel laws, regulations, and guidelines, develops and implements personnel management policies and programs, evaluates the effectiveness of VOA's personnel program, and participates in long-range planning.

OFFICE OF POLICY

The Policy Office produces VOA editorials that reflect U.S. Government policy. The office staff includes a director and several writers. They draft editorials, suggest editorial topics, and keep abreast of all aspects of U.S. foreign policy through reading, briefings, and personal contacts. To ensure an accurate reflection of the views of the U.S. Government, all editorials are cleared prior to broadcast by the USIA Office of Policy Guidance. The Office of Policy maintains a close working relationship with VOA's operational divisions and USIA elements, and conducts informal post-broadcast reviews of VOA news, features, and backgrounders on foreign affairs matters for factual accuracy.

THE EDITORIAL

The editorial fulfills the VOA Charter requirement to "...*present the policies of the United States clearly and effectively....*" Editorials tell what our government does -- and why -- by offering explanations of U.S. foreign policies and insights into the philosophy of the current administration. For much of VOA's worldwide audience this information is not available from any other source. Other editorials, while not discussing formal policy issues, examine basic American principles and treasured values. When a principle rather than an official policy is stated, reference to "the views of the U.S. Government" is dropped from the intro and closing.

The Office of Policy issues one or two editorials each day. When there are two, services can choose the piece which best suits their audience and program needs. Editorials are four to five minutes long when read in English.

Editorials appear on the NEB wire the evening before the day of scheduled use. Editorials for weekend use appear on Friday; those for use on holidays are issued a day or two ahead of time. Services must use the editorial in the next cycle after it is issued. Exceptions are made ONLY after consulting with the Policy Office.

Every language service must use the daily editorial in unaltered form. Each service must use at least one editorial per week for every 15 minutes of daily broadcast time. Examples: services broadcasting a total of 30 minutes per day must use a minimum of two editorials per week; services with 60 minutes daily must use at least four editorials per week; and services broadcasting an hour and a half daily must use at least six editorials a week.

Services must use every editorial that is targeted to the geographic area to which they broadcast or any editorial that is designated as a "MUST" for all services to use. **Services with more than four consecutive hours of broadcast time must schedule the editorial so that it is heard at least once in each listening area.** An editorial played on a breakfast show does not need to be replayed on the evening show and vice versa.

Although all editorials are clearly labeled as statements of the official position of the U.S. Government, special care must be taken to ensure that the editorial is clearly distinct from other program elements, especially news and news-related material. Timechecks, billboards, and promos are a few of the ways used to buffer editorials from other broadcast contents. The same announcer should not voice the news and the editorial. Standard themes and announcements precede and follow the editorial:

Cart:	**Opening editorial theme.**
ANNCR:	**"Next, an editorial reflecting the views of the U.S. Government."**
VOICE:	**Voice reads the editorial.**
ANNCR:	**"That was an editorial reflecting the views of the U.S. Government."**
Cart:	**Closing editorial theme.**

POLICY GUIDANCE

The Office of Policy has, as another of its responsibilities, the production of a weekly 20-minute panel discussion program, "On The Line." The program brings together official U.S. spokespersons on policy issues and experts prepared to offer responsible discussion of those policies. "On The Line" is transcribed and issued via the VOA house wire in full and abbreviated versions for adaptation as broadcast services wish.

OFFICE OF CUBAN BROADCASTING

RADIO MARTI

The Radio Marti Program began regular operation on May 20, 1985. Authorized by the Radio Broadcasting to Cuba Act of 1983, Radio Marti broadcasts must be in accordance "*with all Voice of America standards to ensure the broadcast of programs which are objective, accurate, balanced and which present a variety of views.*" The 1983 legislation also required the establishment of a nine-member, presidentially-appointed Advisory Board to review the activities of the Radio Marti Program and to make recommendations to the President, the Director of the USIA, and the Director of VOA.

To fully serve the diverse Cuban audience, Radio Marti must be several stations in one. It accomplishes this by targeting programs around the clock to the audiences available. News and news-related programming compose nearly half of the daily program schedule, filling information gaps created by Cuban government censorship. Extensive coverage is given to developments in Africa, Central America, and other places where Cuba is involved. News from the Soviet Union and the changes in Eastern European countries are extensively reported. News material comes from Radio Marti reporters, VOA's central news file, national and international wire services, and a network of stringer-correspondents around the world.

Radio Marti also offers a wide range of cultural, feature, and entertainment programs on science, the arts, sports, and family life. It broadcasts excerpts from the Moscow News, recently banned in Cuba, as well as a regular program on the socialist world in transition. In the human rights area, it offers a weekly update on human rights issues, a program on Cubans' human, civic, and legal rights; and a dramatization based on actual human rights cases.

Radio Marti also broadcasts commentaries by experts on political, economic, and intellectual issues; testimony by former political prisoners and prominent Cuban leaders who relate both personal experiences and significant events of the Cuban revolution; and programs on international press opinion, religion, and history.

Background and context for news and programs is supplied by the research staff through timely information on what Cuban media is reporting, analysis of events in Cuba, and assessments of the impact of world events on the Cuban people. The audience research staff conducts surveys among recent Cuban emigres to determine their radio listening habits and their reaction to specific Radio Marti programs.

Radio Marti broadcasts from studios in Washington, D.C. Programs are satellite-fed to a relay station at Marathon, Florida, for broadcast on a 50-kW medium-wave transmitter. Radio Marti is also transmitted via shortwave from other U. S.-based transmitters.

TV MARTI

The TV Marti program commenced in the spring of 1990, and is an early morning transmission of a news and features Spanish television program to Cuba from an aerostat tethered above the Florida Keys.

President Bush authorized permanent broadcasts of TV Marti in August, 1991. Programming originates in Washington, D.C., and is satellite-fed to Cudtoe Key, Florida, for rebroadcast to Cuba.

NEWS AND ENGLISH BROADCASTS

News and English Broadcasts -- NEB -- consists of three divisions: News, Current Affairs, and English Programs. Each originates program material for broadcast in English worldwide, and for translation and adaptation by more than 40 non-English broadcast services.

THE NEWS DIVISION

In every VOA broadcast the first program element is a newscast, a review of the day's major international developments as well as items of interest to regional audiences. One of the three mandates of the Charter requires that VOA be a *"consistently reliable and accurate source of news."* The responsibility for fulfilling that mandate falls squarely on the News Division.

The News Division is one of VOA's largest, with more than 200 staff members. It provides a wire service for VOA's non-English broadcast services, and also functions as a radio news network transmitting English news broadcasts to all regions of the world. There are three branches in the News Division: the Central Newsroom, under the Managing Editor; the Assignments Desk, under the Chief Assignments Editor; and the News Programs Branch, under the Chief, News Programs.

The Central Newsroom: primarily responsible for the Central News File, which is the basic news product of the Division.

The Assignments Desk: responsible for directing the activities of VOA correspondents and stringers.

The News Programs Branch: responsible for producing and broadcasting newscasts and news programs in English.

THE CENTRAL NEWSROOM

The Newsroom operates 24 hours a day, seven days a week, to provide the basic information for more than 300 newscasts aired daily by VOA's broadcast services. Hundreds of thousands of words of source material flow into the Newsroom each day. VOA editors and writers evaluate, synthesize, and condense this information into radio-style English. On an average day the Newsroom issues about 175 news items and as many as 75 correspondent reports and backgrounders.

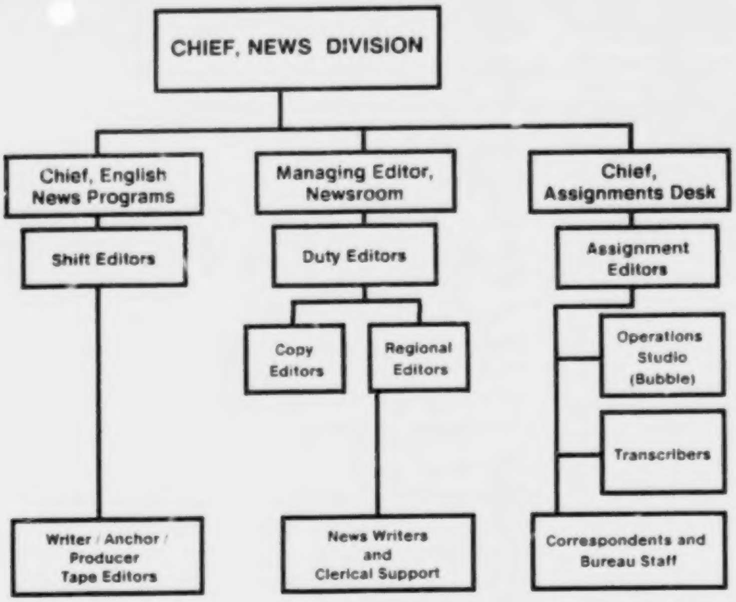
The Newsroom gets its news from VOA correspondents in the United States and abroad, from stringers, worldwide radio monitoring, U.S. electronic and print media, and commercial wire services. Those services include the Associated Press, United Press International, Reuters, Agence France Presse, and several regional wires. The Newsroom also subscribes to many of the country's best newspapers and magazines, and receives the complete files of FBIS -- the Foreign Broadcast Information Service -- which monitors the broadcasts and wire services of most foreign countries.

The many news stories received by the Newsroom from commercial wire services are delivered first to a copy editor. This editor sits at a central point in the Newsroom and passes source material to the appropriate regional editor. The Newsroom has regional editors and specialty desks focusing on economic affairs, sports, and science. The regional editors write stories or assign others to write on all significant news developments in Latin America, Africa, East Asia and the Pacific, South Asia, the Middle East, West Europe, East Europe and the Soviet Union, and the United States.

The Central News (CN) wire is the vehicle for issuing all news items, headlines, summaries, and advisories written in the VOA Newsroom. Each language service has access to the CN wire and draws exclusively from its output in assembling newscasts. Services also have access to a second wire -- the NEB wire -- which carries correspondent reports, backgrounders, the daily VOA editorials, transcripts of actualities and interviews, political or other features prepared by language services (known as cross-reports), and features and topical scripts from the News, Current Affairs, and English Programs Divisions.

ASSIGNMENTS DESK

The Assignments Desk is the central control point for VOA's worldwide network of correspondents and English-language stringers. The unit, under the direction of the Chief Assignments Editor, coordinates coverage of news by NEB correspondents for all VOA broadcast services. All correspondent reports, backgrounders, and actuality transcripts are edited by the Assignments Editors before being distributed via the CN or NEB wires for use by language services.


CHIEF, NEWS DIVISION
Chief, English News Programs
Managing Editor, Newsroom
Chief, Assignments Desk
Shift Editors
Duty Editors
Assignment Editors
Copy Editors
Regional Editors
Operations Studio (Bubble)
Transcribers
Writer / Anchor / Producer Tape Editors
News Writers and Clerical Support
Correspondents and Bureau Staff

The Assignments Desk assigns correspondents' travel and handles all other logistical matters related to coverage of specific events. Through the Assignments Desk, correspondents receive guidance from regional experts in the Newsroom and the language services.

Broadcast services regularly turn to the Assignments Desk for information related to a report filed by a VOA correspondent, or for special coverage of an event, an interview, or assistance in communicating with a correspondent or newsmaker. The Desk works closely with the Special Events Branch, which is responsible for making a variety of logistical support arrangements for the broadcast services.

The Assignments Desk maintains current telephone and Telex listings to facilitate quick communication with correspondents and stringers. Assignments editors keep an up-to-date "futures file" which enables correspondents, editors, and administrators to make long-range plans for coverage of upcoming events.

London Regional Center

The London Regional Center is an extension of the Assignments Desk. Early each day, editors there make assignments to VOA correspondents throughout Europe and the Middle East. These correspondents file text and audio to London, where the texts are edited before being sent to Washington.

VOA Correspondents

VOA has more than 50 staff correspondents stationed in the United States and abroad. This includes several specialists who write backgrounders, or who specialize in producing materials about science, sports, or economics. Overseas correspondents are located in Abidjan, Amman, Bangkok, Beijing, Berlin, Bonn, Cairo, Geneva, Islamabad, Jerusalem, Johannesburg, London, Nairobi, New Delhi, Paris, Prague, Rio de Janeiro, San Jose, Tokyo, and Vienna.

In Washington, VOA has two correspondents at the White House, two at the State Department, one at the Pentagon, and two on Capitol Hill accredited to the Senate and House galleries. General assignment reporters are often dispatched from the News Division to cover stories at other agencies. The Chief of the News Division designates reporters who may use the title of correspondent. The title should not be used by stringers or other reporters for VOA.

Since the VOA is an official broadcasting service, it cannot, as a practical matter, divorce itself in the minds of many of its listeners from an identification with the U.S. Government. Therefore, it has always been VOA policy that a VOA correspondent not ask questions of a U.S. president at a formal news conference.

VOA has a large news bureau in New York City, including a section at the United Nations, from which news correspondents provide material to the broadcast services through the various channels of NEB. Language program officers provide material in more than 20 languages directly to the regional broadcast services. The New York Bureau also houses a full complement of recording studios.

The news bureaus in Chicago, Los Angeles, and Miami are smaller and are responsible for covering their respective regions of the United States -- reporting the news, originating Americana features and responding to specific requests for program material by language services.

Stringers

The Assignments Desk maintains a list of English-language stringers around the world and calls on them to cover events in places where VOA does not have its own correspondent, or when the correspondent is unavailable. Stringers work for VOA on a contract basis, and are paid per report.

Regional Language Service Stringers

VOA's regional language services also use stringers who file reports in VOA's various languages. Sometimes these stringers are called upon to supplement Newsroom coverage. However, these stringers do not compete with or duplicate the services provided by the News Division. Wherever possible, they work in tandem with VOA correspondents, providing the extra dimension required for targeted programming. Whenever possible, language stringers share office space and technical facilities with VOA correspondents.

Employment of stringers is proposed by the language services to their division chief. It is subject to coordination between the chiefs and NEB. Stringer assignments are the responsibility of the services.

To the degree possible, services should provide the Newsroom with a daily line-up of their stringer assignments. This can best be done at the News Division's 3:45 p.m. coverage meeting. Either upon request from the Newsroom, or at the initiative of the service when it deems the material to be pertinent to the whole house, stringer contributions are made available in English. Language services are required to furnish English translations only in exceptional, compelling circumstances. These situations are determined by regional language division chiefs and their counterparts in NEB.

THE NEWS PROGRAMS BRANCH

Most English language news broadcasts on the Voice of America are the responsibility of the News Programs Branch. The Branch is responsible for compiling, editing, scripting, and broadcasting 10-minute newscasts at the top of the hour throughout the day.

In addition to its "hourlies" the Branch writes, produces, and broadcasts Newsline programs seven days a week. Newsline is a 20-minute program presenting reports which background the day's news, interviews with newsmakers and expert observers, discussions with VOA correspondents, and actualities.

Monday through Friday, the News Programs Branch also prepares and broadcasts three wrapups of the day's international news: World Report, for audiences in Asia, Europe, the Middle East, and Africa; Report to the Americas for listeners in Latin America and the Caribbean; and, Asia Report for listeners in east and southern Asia. One regionalized news program is also prepared and broadcast to the Caribbean six days a week.

CURRENT AFFAIRS DIVISION

As its name implies, the Current Affairs Division prepares topical scripts and programs both for broadcast in English and for adaptation and translation by VOA's language services. These scripts help interpret and explain events in the news, using the voices of experts or significant comment from American media.

The topic may be scientific, political, social, economic, domestic, or international, but each script is designed to be of interest to a large percentage of VOA's worldwide audience.

Not all Current Affairs scripts are tied to the news, however. A substantial body of material is issued each week in an effort to fulfill the second of the Charter's three mandates -- the one which calls on VOA to *"represent America, not any single segment of American society..."* and to *"present a balanced and comprehensive projection of significant American thought and institutions."* Through a variety of centrally-issued scripts, Current Affairs focuses on the interests of the American people. The scripts reflect the many voices active in the arts, agriculture and science, education and religion, sports and business, labor and politics. The VOA Script Menu, which is available in hard copy and also runs on the NEB wire, carries a listing of Current Affairs material, editorials, Worldwide English and Special English scripts that are available that day.

News-related programming issued by the Current Affairs Division includes Focus, a 20-minute documentary that provides in-depth analysis of major news issues; Close-up, a shortened, five-minute version of Focus; Press Conference USA, a weekly half-hour broadcast with a guest newsmaker questioned by a panel of news correspondents; and, Encounter, a weekly 20-minute discussion in which experts debate current issues in a lively discussion format.

A complete list of all the scripts produced by the Current Affairs Division may be found in the NEB resource list at the end of this chapter.

THE ENGLISH PROGRAMS DIVISION

The largest of all of the broadcast services in terms of hours on the air is the English Programs Division. This element integrates news material from the News and Current Affairs Divisions with its own non-news pro-gramming in broadcasts which are heard in almost every country around the world, seven days a week. Originating much of their own material, different branches of this Division produce a number of variety and music programs.

Material produced by three of these branches -- Morning Programs, General Programs, and Special English -- is often issued to the house on the NEB wire. For a complete list of all the programs produced by the English Programs Division, see the NEB resource list at the end of this chapter.

MORNING PROGRAMS BRANCH

This unit produces several editions daily of the VOA Morning broadcast, featuring reports and interviews on business, economics, youth, science, sports, music, and arts and entertainment. Portraits of American life and answers to listeners' questions about the United States are also presented.

GENERAL PROGRAMS BRANCH

This branch produces most of the non-news evening broadcasts. The Magazine Show (Monday through Friday) and Weekend (Saturday) are personality-oriented programs that present a collection of feature reports. Other programs focus on particular themes, such as theater and entertainment, science, or country, rock, jazz, or classical music.

SPECIAL ENGLISH BRANCH

Special English reaches around the world to millions of persons whose knowledge of English is rudimentary. Its purpose is not to teach English but to communicate with students of English and persons who have less than perfect English skills. Special English style is composed of three basic elements:

> **Restricted vocabulary:** Only 1,500 words are used. They are listed in the "Special English Word Book."
>
> **Slower-than-normal delivery rate:** Special English is read at a rate of about 90 words per minute, compared to 130 to 140 words per minute for standard English. (For purposes of counting, nine typewritten lines of 65 characters each represent one minute of Special English.)
>
> **Simple construction:** In the best Special English, sentences are short, direct, active, and confined, if possible, to one idea. Unwieldy clauses and phrases are eliminated or made into separate sentences. There are no unnecessary adjectives or adverbs and no idiomatic expressions.

Special English programs consist of news and features. Special English news is based on the Central News file. A typical evening broadcast in Special English contains 10 minutes of news, a four-minute topical science feature, and a 15-minute segment from one of several series focusing on history, literature, science, technology, the biography of a famous American, or life in the United States.

REQUESTING COVERAGE

All requests for news coverage by **domestic bureaus** or by a **VOA correspondent or stringer** anywhere in the world must be channeled through the Assignments Desk either by calling the Desk directly or by making the request at the Newsroom's 3:45 p.m. coverage meeting.

All requests for features from VOA's **domestic bureaus or from domestic stringers** must be expressed by filling out a coverage request (or hoopie) form outlining the type of coverage desired. The hoopie form is then sent to the Special Events Branch, which will work with the Assignments Desk. Special Events will make any logistical arrangements and will also ensure that the request is logged on the daily NEB menu.

If you want to **interview a newsmaker** you should coordinate with the Assignments Desk and Special Events. This will avoid an embarrassing situation in which more than one VOA staff member calls the person to set up an appointment. A Newsroom correspondent may be planning to interview the newsmaker, in which case both the Newsroom and broadcast service may wish to conduct the interview as a team exercise. If you are not sure whether the person you want to interview is considered a newsmaker, contact the Assignments Desk.

Requests for features, documentaries, and opinion packages from the **Current Affairs Division** should be made at NEB's daily news coverage meeting.

NEB AND THE LANGUAGE SERVICES:
The Importance of Talking to Each Other

Because it is important for central editors and writers to know what is being produced by other divisions -- and vice versa -- several methods have been set up to facilitate internal communication. The two VOA wires and the video alert channel (channel 3) are NEB's principal means of communication with the broadcast services. Advisories, lineups, menus, and insights (which tell what VOA's correspondents and English-language stringers will be covering during the course (of the day) are carried on the wire and on channel 3 to tell language services about central coverage plans.

Most communication is informal. Dozens of telephone conversations take place each day between the regional desks in the Newsroom and their broadcast service clients. The purpose of these exchanges is to share information about breaking news developments and to resolve questions about specific stories. The regional expertise of the language services is often of great value to the news staff. In fact, language service staff members have a duty to point out inaccuracies in central copy so that corrections can be made as soon as possible.

Another arena for communication, as pointed out above, is the news coverage meeting held Monday through Friday at 3:45 p.m. (and at other times as required) in the News Division Chief's office adjacent to the Newsroom. This meeting is conducted by the Chief of the News Division and is attended by senior editors of the News Division and representatives from Special Events, Current Affairs, English Programs, and the language divisions. The purpose is to coordinate assignments and discuss broadcast service requests for scripts and coverage.

Each weekday at 9:30 a.m., the VOA housewide programming meeting is held in the VOA conference room, G-507. Here, the basic news and correspondent offerings of the day are discussed. Speakers from other sections of VOA or outside experts address this meeting from time to time. The VOA Director makes formal announcements of appointments and other pending business at this meeting.

NEB SCRIPTS AND PROGRAM LIST

AGRICULTURE BRIEFS: Scripts of about 2 to 3 minutes that appear on an irregular basis. It deals with a single item and is a way to get more agriculture information to the services. (appears irregularly)

AGRICULTURE Q AND A: Based upon conversations originally recorded by the Current Affairs Division's Agriculture Editor and broadcast by the Worldwide English Division, these answers to listener's questions contain no audio actualities and are designed to be translated and adapted to fit the needs of the language services. (2-3 minutes; issued occasionally)

AGRICULTURAL ROUNDUP, U.S.: A weekly report about the week's major agricultural events in the U.S. It is issued Friday and is intended for weekend usage. (5 minutes)

AGRICULTURE TODAY: Scripts issued occasionally, highlighting developments in American agriculture and food production. (4-5 minutes)

AGRICULTURE TODAY (Program): The week's top agricultural news stories, including interviews, actualities and reports about American food and agricultural production. Program is based upon material issued to the House during the week by the Current Affairs Division. (20 minutes; produced by CA Production Unit for broadcast Saturday, not on NEB wire but available from Current Affairs for use by interested services).

AMERICAN DIGEST: A weekly script containing 4 to 6 short items that may be used to close a news or feature program. Condensed from newspaper and magazine reports, these items are intended to convey various aspects of American life to the audience. (1-2 minutes each item)

AMERICAN MOMENTS: Brief scripts about important historical events that occurred each day in U.S. history. (:30 to 1 minute each; 14 items - two for each day - released Tuesday)

AMERICAN MOSAIC: A look at student life, sports, music and popular culture in the USA. Friday schedule.

AMERICAN PROFILES: A personality sketch of an American in the news. (4-5 minutes; appears irregularly as events warrant)

AMERICAN STORIES: Readings of short stories written by American authors. Saturday schedule.

ARTS ALERT: NEW YORK ARTS NOTEBOOK: A series of brief reports featuring topical events in the New York City arts world. (produced by the New York Bureau; released Friday)

BOOK WORLD: A weekly script about important and provocative fiction and non-fiction. (4-5 minutes)

CLOSE-UP: A balanced and comprehensive examination of a given topic in the news through the voices of newsmakers and experts; normally a condensed version of "Focus." (5 minutes; Mon - Fri; inserts on SOD; script on wire)

COMMUNICATIONS WORLD: People, technologies, economics, and politics involved in modern communication media.

COMPUTER SERIES: A weekly script about significant computer developments, with special attention paid to how Americans are using the devices. (4-5 minutes; released Wednesdays)

CONCERT HALL (Program): Classical music performances, and interviews with great American artists and conductors.

COUNTRY MUSIC USA (Program): Current and old favorite country/ western hits, on Friday broadcasts of Music USA.

CRITIC'S CHOICE: Exploring the work of the United States' most creative artists.

CROSS-REPORTS: Occasional scripts prepared by the VOA language services, edited by language division management, reviewed by the Current Affairs Division, and then issued to the house. (2-6 minutes)

CURRENT AFFAIRS FEATURE: An Americana script on a topical event, personality, development, or trend. (3-5 minutes; issued daily)

DEMOCRACY IN ACTION: A weekly script series telling others in countries with emerging democracies how Americans manage their businesses and governments, and how people in this country work to solve problems. (4-5 minutes)

ENCOUNTER (Program): Discussion by two experts of contrasting views on issues of international interest. (20 minutes; produced by CA Production Unit for broadcast Sunday, not on NEB wire but available from Current Affairs for use by interested services).

FOCUS: This documentary program selects a major news development or an issue of concern to Americans for an in-depth review using interviews, actualities or panel discussions. (20 minutes; Monday - Friday; inserts in Tape Library or SOD; script on wire; tape version produced by CA Production Unit for daily broadcast).

INSIDE BUSINESS: Issued several times each week, these scripts with actualities look at the world of U.S. business following developments in trade and international business. (5 minutes)

ISSUES IN THE NEWS (Program): The program brings together prominent journalists for a discussion of the week's major news developments. The program is moderated by a guest host, who determines the topics and encourages wide-ranging, unrehearsed debate. (30 minutes; tape cuts provided for use on Newsline programs; directed by WWE Broadcast Production for broadcast Sunday, not on NEB wire but available from Current Affairs for use by interested services).

MAKING OF A NATION: Stories from United States history. Thursday schedule.

MEDICAL BRIEFS: As the title implies, this is a series of short, concise looks at recent medical developments. Each script contains several items; there are no actualities. The series is intended primarily for use and adaptation by the language services. (4 or 5 items; 1-2 minutes each item)

MEDICINE TODAY: Each script in this weekly series highlights a specific development in medicine or health care. (3-5 minutes)

MUSIC FEATURE: A weekly script highlighting major developments and trends in the American music industry. (4-5 minutes; because of length of cuts, inserts in Tape Library).

NEW HORIZONS: A weekly 20-minute script on the world of science - the latest scientific, medical, or technological developments and their human dimensions. A shortened 5-minute version of each script is issued as a Science Notebook. (Issued Mondays)

NOW MUSIC USA (Program): Rock and soul music, from oldies to the latest hits, with performer profiles.

PRESS CONFERENCE, USA (Program): A prominent guest is interviewed by a panel of VOA news correspondents and reporters from the Washington press corps. The guests include top government officials, foreign visitors, scientists, artists, or business leaders. (30 minutes; NEB correspondent usually files a CR for house use; produced by CA Production Unit or WWE Broadcast Production for broadcast Saturday, not on NEB wire but available from Current Affairs for use by interested services).

SCIENCE IN THE NEWS: The latest developments in science, simply explained. Tuesday schedule.

SCIENCE NOTEBOOK: A script that highlights a specific development in science, medicine, or technology. (3-5 minutes; issued several times each week)

SPACE AND MAN: Exploring the outer space of the cosmos, and the inner space of the human body. Wednesday schedule.

STUDIO ONE (Program): Dramatized narratives and documentaries on subjects ranging from historical events to personality profiles.

THIS IS AMERICA: Informative reports on life in the United States. Monday schedule.

TO YOUR HEALTH: Based upon interviews with physicians and experts from the National Institutes of Health, the series advises listeners about basic, sound health advice. (3-5 minutes; issued weekly)

TUNING IN THE USA: A program designed for those learning to speak English. Sunday schedule.

U.S. OPINION ROUNDUP: A survey of opinion in the American news media on major national and international topics. Using direct quotes, the roundup selects from editorials, columnists and - occasionally - broadcast commentators. (3 - 5 minutes, Monday - Thursday; scripts on wire; when appropriate, inserts on SOD).

VITA SERIES: Based upon interviews conducted with personnel from VITA -Volunteers in Technical Assistance - these scripts describe appropriate technology ideas and practices that could be useful in developing countries. (4-5 minutes)

VOA Express (Program): A magazine show in stereo with information and music for and about the Caribbean.

VOA MOMENT IN MUSIC: A script highlighting an artist or important musical event. (3-5 minutes; issued weekly)

VOA PACIFIC (Program): A magazine show with entertainment and information designed for listeners in Asia and the Pacific.

WORDS AND THEIR STORIES: The origin and usage of common words, phrases and expressions in American English. Saturday and Sunday schedules.

WORLD OPINION ROUNDUP: Comment from leading international papers about the major stories of the day. (3 - 5 minutes; Friday; script on wire).

BASIC RULES AND PROCEDURES

Some basic rules and procedures apply to VOA operations. In this chapter several of those rules will be addressed, including VOA's two-source rule, its mandate for balance, procedures for opting material, and guidelines for emergencies.

Throughout the VOA Charter, reference is made to the requirement for balance: *"VOA news will be accurate, objective, and comprehensive. VOA will... present a balanced and comprehensive projection of significant American thought and institutions. VOA will present the policies of the United States... and... responsible discussion and opinion on those policies."*

Achieving these standards under deadline pressure is just plain hard work, and takes constant vigilance. Recognizing that balanced presentations, like objectivity, are difficult to achieve, the Program Office requires that:

- Balancing material must be sought in all news items or backhalf programming segments -- about events in the U.S. or overseas -- where fairness requires that other viewpoints be represented. In its reportage and information or features programming, VOA scrupulously avoids taking sides. This cardinal principle applies equally to the central and language services.
- When an individual, political party, or representative of one organization makes a charge against another, a response or balancing material will be sought urgently. It must be included in the first use of a news item or feature containing the original charge. If it cannot be obtained or there is no comment by the other side, the VOA news item or feature makes it clear that we sought a response from the opposing party, and either could not reach it or comment was refused.
- When the first use of a story is mandated by its overwhelming importance before balancing material can be found, then the urgent efforts to obtain such reaction will continue unabated, and, in the case of news items, a MUST USE substitute item issued when the response is available. In the case of interviews, either the introduction or continuity following even first use of the interview will contain information necessary to provide context to the listener concerning all sides of the dispute.
- VOA editors, writers, producers and broadcasters have a professional obligation to keep their own personal political views out of the copy they prepare, to carefully balance press roundups they write, and to be dispassionate and objective in presenting material they voice. In cases of uncertainty about the accuracy or balance of a news item, feature, or press review, consult supervisors, NEB, and Program Office personnel as appropriate.

HANDLING STATE-CONTROLLED MEDIA

Statements distributed or broadcast by official media of other countries must be handled with special care. Keep in mind that in states where information is tightly controlled by the government, media rarely carry "news." With few exceptions, items carried by Radio Havana, Radio Tirana, Radio Pyong Yang, the Libyan News Agency, Xinhua, etc., are commentaries, although they are frequently couched in language that gives them the ring of objectivity. These countries disseminate their own propaganda. We do not do it for them.

There are instances, of course, when statements issued by communist or state-controlled media have news value. If, for example, the United States has made new proposals on disarmament and Xinhua gives the first official Chinese reaction, this is news and should be included in our file. It can be presumed that statements of policy carried by official media accurately represent the position of the party, government, and state. On the other hand, if a state-controlled medium carries an item restating a known position -- a statement which is not news -- we do not pick it up unless the reaffirmation has news value.

If we do carry information that has been disseminated by an official news agency, newspaper, or radio/television station, we must include in the same item any material that puts the story into proper perspective. For example, if Xinhua has carried a rejection of American disarmament proposals we must make sure that the basic outline of the American proposals is included. Our audiences, in other words, must know what is being rejected.

SOURCING

As a general rule, VOA stories must have two sources, such as reports from two wire services. Even two sources require careful evaluation and, whenever possible, we try to get a firsthand source such as a witness or a spokesperson. Obviously a firsthand source is preferred, and for that the Assignments Desk may contact VOA correspondents or stringers. Editors and writers in the Newsroom routinely contact firsthand sources by telephone.

There may be times when we will issue a story without confirmation by a second source, such as an exclusive interview printed or broadcast by a reliable news organization. FBIS texts of broadcasts by official foreign radio stations and material distributed by official news agencies may also be carried without confirmation from second sources. Reports filed by VOA correspondents and stringers are issued without confirmation by a second source since it is understood that the correspondents have either been in touch with a firsthand source or have themselves confirmed the information through multiple sourcing. **Language service reporters are guided by the same sourcing rules as writers and correspondents working for the News Division.**

There are other instances when we carry stories without benefit of a second source, but they occur infrequently and only after Newsroom managers and editors have been consulted. If, for example, a reliable news organization has carried a story of obvious significance and if our own attempts to verify the information have been unsuccessful, we may carry the item on the CN wire. The item, of course, must carry attribution and must, in the judgment of the Chief of the News Division or other news editor, be entirely accurate. In such instances, every attempt will be made to verify the story either by contacting a first source, by asking our correspondents or stringers to corroborate the information, or by querying news agencies.

In those rare instances when another news organization or wire service is the single source of a significant news story, VOA editors, writers, or correspondents must attribute the information to the other news organization by name in copy.

SOURCING GROUND RULES

News conferences, briefings, etc., are normally conducted under specific ground rules. VOA editors, correspondents, and reporters must be extremely careful not to take a comment made under one set of rules and report it as though it were made under a different set. The usual categories are: On The Record, Background, Deep Background, and Off The Record.

- **On The Record** is the most straightforward category. It means the person conducting the news conference or briefing may be quoted directly and his or her position and organization identified. When the person is an officially appointed spokesman or woman, it is common and acceptable practice to personify the organization, e.g. "The State Department has rejected the Bulgarian proposal...". It is also acceptable to say "The United States has rejected the Bulgarian proposal..." if the rejection is announced by the official spokesperson of the White House or the State Department.
- **Background** is used when direct attribution to a person or that person's position is not permitted. Although attribution in general terms is permissible, the reporter must keep in mind that the references are to be so phrased that our listeners cannot identify the person or the position. The person conducting the briefing may or may not want the organization identified, and he or she should make this clear at the outset. Common usage: "Administration officials said..." and "State Department officials said...". It is not acceptable to take a background comment and attribute it to a government, a department, or an organization, as in "The State Department says...". It is also important to remember in this context that the terms "spokesperson" and "official" are not always synonymous. We normally use the term "official" when reporting on a background briefing. "Spokesman/spokeswoman" is used for on-the-record news conferences or briefings.
- **Deep Background** is for briefings where no attribution of any kind is permitted. The person conducting the briefing should stipulate at the outset how "deep" the backgrounding is to be. At times, for example, it will be permissible to locate the person, as in "Officials aboard the Secretary's plane said...". However, many officials would regard this as a violation of the ground rules. Therefore, the reporter must take care to establish precisely what attribution is acceptable. Common usage for deep backgrounders is: "Reporters were told that...".
- **Off The Record** briefings are not for publication or broadcast in any form. They are strictly for informational purposes.

DEATH OF A PROMINENT PERSON

The death of a prominent person places special requirements on VOA editors. First, of course, we must be absolutely certain the reports are accurate. Do not accept reports with loose attribution, such as those obtained from "informed sources." If an important American or foreign leader, past or present, has died, the senior editor on duty in the Newsroom should immediately be notified. This will set in motion a chain of telephone calls that could result in programming changes. The Director of Programs will coordinate any special programming measures which may be required.

The Voice of America is guided by good taste in broadcasts which immediately follow the death or funeral of an American or other chief of state. In certain instances, program content or music scheduled for broadcast may not be appropriate. Service chiefs are responsible for insuring that all programming which should be altered is changed to suit the circumstances. If in doubt, consult with the division chief who, in turn, may refer questions to the

Program Office. The Program Office will issue instructions as soon as possible.

If a prominent person is ill and death is believed imminent, check to see if there is an advance obituary in the Newsroom files. At times, language services can provide valuable assistance in identifying contacts or source material for obituaries. Profiles/obituaries should be prepared by a Newsroom staff writer, a Current Affairs specialist, or by a correspondent. Such profiles should not, however, be put on the wire -- not even with an embargo -- until the death is confirmed.

DEMONSTRATIONS

Reports of anticipated violence can sometimes spawn violence and we, as international broadcasters, must be especially careful not to promote demonstrations, riots, uprisings, coups, or terrorism. If a recognized organization has scheduled a newsworthy demonstration, it is reported by VOA. The organization, of course, must be something more than a handful of individuals. We avoid speculation that a gathering is likely to turn violent. If we do, it might.

In handling news of crowds or demonstrations, we should attribute estimates of the size of the gatherings to a specific source: a news agency, demonstration organizers, police, or government officials. If necessary we use a range of estimates. Crowd estimates are frequently challenged by one side or another if controversy is involved. Hard attribution places the responsibility for estimates where it belongs.

Demands of demonstrators and terrorists are reported as an essential ingredient of a story. But we must avoid becoming a vehicle for their propaganda and rhetoric. In most instances this means we will condense, edit, or paraphrase the demands and explain the background against which they are made. VOA will avoid inflammatory language either in quotations or actualities. VOA will be cool and calm in delivering reports on demonstrations, and there will be no live, on-scene coverage of these without the specific approval of the Office of Programs.

In all reporting of terrorist incidents or demonstrations we report the facts dispassionately. VOA also should present, in similar form, the views of those against whom the terrorism or demonstration is directed. This is to put the organizers' demands clearly in context for the listener. We do not take sides, or even appear to take sides. In those rare instances where there are several demonstrations on the same issue in several locations we condense and synthesize repetitive statements and reflect all significant viewpoints in the dispute. We avoid speculation about future demonstrations, or the expected size of these.

PREDICTIONS

We also do not report predictions of natural phenomena such as earthquakes, even if the source of the prediction is reputable. This could cause a mass exodus from the area in question, conceivably resulting in injuries and deaths. Where scientific precision is possible, as in the prediction of hurricanes, reports from competent sources may be carried in our news file. Predicting or estimating casualties in the wake of a catastrophe should also be handled with care. For example, there is an earthquake in Japan and initial reports say as many as one thousand people are dead. Be careful! If a news agency cites a source -- such as the Japanese police -- for the casualty figures, be sure you attribute the figures to that source. Casualty figures usually change, and we want our listeners to understand that the Japanese police made the estimate, not VOA.

REPORTING TERRORIST ATTACKS

Terrorist attacks present special problems. We know that most acts of terrorism are carried out with the aim of drawing attention to the terrorist organization and its goals. Obviously, we cannot ignore acts of terrorism. The stories must be reported. We also cannot report the story without identifying the organization claiming responsibility. We cannot ignore statements by the terrorists that reveal their reason for having carried out the attack. But we must do all of this judiciously, making the fact of the attack the most important part of the story and making certain that we give the terrorists as little publicity as possible. It is also important that we update such stories as quickly as possible with reaction from responsible officials or governments.

STATISTICS

Stories involving statistics present a different sort of problem. The unemployment figure has dropped by three percent. From what? The German mark has strengthened against the dollar, rising by one pfennig. What is its value now? The automobile workers threaten to go out on strike unless they receive a 10 percent pay increase. What are they earning now? Journalists who don't answer these questions aren't delivering the complete story. Writers should also make sure when writing a story containing numbers that all mathematical components add up to the correct whole.

AVOIDING LABELS

It is sometimes difficult to describe resistance groups conducting warfare against an established government or system of rule. If the people in power are known to be leftists, it is sometimes tempting to say the resistance forces are rightists. It is not always true, of course. Leftists sometimes fight against leftists and rightists against rightists. Sometimes those conducting the resistance have no political ideology at all. They may simply be pursuing their own self-interests by opposing the established leadership. We should avoid applying labels which individuals or groups do not apply to themselves, and we should always avoid pejorative terms that could give the impression that VOA favors one side over another.

HANDLING NEWS COPY

Translator/adaptors using news copy are obliged to stay as close to the text as possible. Slight stylistic -- NOT SUBSTANTIVE -- changes are permissible, and often desirable, to avoid a stilted or unintelligible translation. The spirit as well as the substance of the English text must remain intact. **Material not issued by the Newsroom may NOT appear in any newscast.** If service editors want additional information, or if they have questions regarding the material as received, they should call the regional, duty, or assignments editors in the Newsroom.

OPTING MATERIAL

All combinations or abbreviations of central news items, summary items, correspondent reports and backgrounders must be cleared with the Newsroom. This means language editors must fully explain what is being edited, what cuts are proposed, and what combinations they have in mind. If an Assignments or Central News Desk editor agrees, the language editor will take the name of the person giving clearance and note it on the revised script and radio log. If services propose changes too complex to discuss on the phone, they must bring their scripts to the Newsroom.

Any portion of a CN item, SU item, CR, or backgrounder already identified as an "opt" section can be dropped without approval. Services can opt centrally-issued features and documentaries themselves. But caution is warranted. If you are trying to use a Focus program and you need to cut about a third of the material, do NOT simply cut off the last third. It may contain some of the most critical information. Opts are normally provided in longer-form scripts. However, if not enough opts are given, call the writer or editor of the script and request suggestions for additional opts.

GIVING CREDIT

On Air -- VOA broadcast services should give appropriate on-air credit to the authors of correspondent reports, background reports, and background features. These credits are normally placed at the beginning and again at the end of reports, along with the precise location of the author. A typical introduction might read as follows:

> The situation in the Middle East is the subject of this background report filed by VOA correspondent John Jones in Cairo.

Following the text of the report, the author might be credited as follows:

> That report was prepared by VOA correspondent John Jones in Cairo.

When the gender of the reader does not match that of the correspondent, the attribution "...filed by our VOA correspondent in ..." is appropriate, and should be used.

On Radio Logs -- Services must credit ALL sources on VOA's radio logs. If an NEB script inspired -- or was used in part to prepare -- a feature, it must be noted. This information helps central program planners decide whether some regularly-issued features should be dropped and others added. The producer is responsible for filing radio logs or entering all program content data on SNAP immediately after the conclusion of the broadcast he or she has produced. Radio logs are an indispensable tool in long-range program planning.

PRESS REVIEWS

Exercise judgment in the use of newspaper articles and reports broadcast by domestic American radio and television. Such accounts may be used -- preferably in packages of three or more representative extracts -- to illustrate the diversity of American opinion, or the kind of information available to American readers and audiences about an event. However, VOA's tradition of providing accurate, objective, and balanced information applies and this material should not be viewed as a substitute for, or as an alternate to, a VOA news item, VOA correspondent report, or centrally-issued VOA backgrounder. Service-prepared packages drawn from the American media should be approved by the service chief, division chief or deputy division chief before broadcast -- and that includes material prepared during evening, overnight or weekend shifts of both direct broadcast and field services.

Some have maintained that foreign correspondents of major U.S. newspapers or networks occasionally gain access to exclusive sources or rarely-visited, remote regions of countries to which we broadcast. Such correspondents with solid reporting credentials may reflect information in their dispatches of great interest and value to individual audiences. The source of such outside information, including the name of the publication, should be clearly identified on the air.

There are two means of reflecting information from other media to serve our listeners while remaining within VOA's double source rule and copyright obligations: 1) Suggest to NEB (Newsroom regional or assignment desks, or the Current Affairs chief) that a correspondent report or backgrounder be developed reflecting the exclusive aspects of the dispatch; or, 2) In coordination with NEB, interview the correspondent who filed the dispatch. Either of the above can be done accurately, in a balanced way, and with the speed which deadlines impose on all of us.

SERVICE-ORIGINATED POLITICAL SCRIPTS

It has long been the practice at VOA that politically sensitive scripts and programs produced by individual broadcast services be cleared by the chief or deputy chief of the broadcast division in question. This clearance must be sought before the material is broadcast. In order to provide it, the chief or deputy chief may ask for a verbatim translation into English of the passages under review. As a general rule, such programs also should be brought to the attention of the Program Office.

Sometimes, a language service will wish to share such translations, as well as other political features originated in English, with the house. In such cases the script must first be edited and initialed by the division chief or deputy. Then, the piece should be given to the Current Affairs Division for review. After any changes are made the script may be issued to the house as a cross-report.

LIVE COVERAGE OF PRESIDENTIAL ADDRESSES

VOA traditionally broadcasts presidential addresses live in English and in as many other languages as possible at the time of delivery. This is particularly the case with foreign policy addresses; presidential addresses on strictly domestic topics usually will not be carried. These procedures apply:

- Decisions on live coverage of a presidential address will be made on a service-by-service basis in consultation with the Director of Programs and the Director of VOA.
- Every effort will be made to secure advance texts of presidential addresses. Many services repeat substantial excerpts or translate the address in full and re-broadcast it several times during the broadcast day.
- Effective communication is the paramount consideration in live language service broadcasts of presidential addresses. Proper pacing, and not the delivery speed of the President, should be the guide. If the translator-adapter must render the words at such a rapid rate as to risk being incomprehensible, then establish the President's voice periodically, but keep the pace of the translation at a rate which is understandable to shortwave listeners in the target area.

THE USE OF ANTHEMS AND "HAIL TO THE CHIEF"

It is a matter of music policy at VOA that no national anthem, including that of the United States, shall be played in shortened or abridged form, except as part of a live broadcast of an event over which VOA has no control. It is White House policy that "Hail To The Chief" is played only when the President of the United States is physically present. It is VOA Newsroom policy, therefore, not to use national anthems as actuality in correspondent reports. Because features tend to be longer, national anthems can be used -- but only as long as they are used in their entirety.

OUTSIDE EMPLOYMENT AND RELATED ACTIVITIES

Generally, VOA employees may hold employment, write, speak, or teach outside the Agency, and may be active members of private organizations. Employees may not, however, engage in outside activity which conflicts with law, poses a conflict or appearance of conflict of interest, or interferes with official duties. In addition, VOA employees must avoid outside activity which would impair the effective conduct of Agency programs, particularly VOA's functioning as a reliable source of objective news and information.

Because of possible change in the current ethics law, employees are encouraged to obtain advice and direction from the offices of Personnel and of External Affairs, and the Office of the General Counsel, before engaging in outside employment in order to ensure that they are not violating any law.

For further information employees should refer to VOA Directive D-1713.1 dated 8/2/89, or call the Office of Personnel.

REPORTING FOR WORK DURING EMERGENCIES

VOA broadcasts approximately 1,200 hours weekly to all areas of the world, regardless of conditions in Washington. Snow or ice storms, massive power failures, or access problems caused by huge gatherings of people on the Mall can affect operations at the VOA headquarters building. A basic house rule is that **"the show must go on."** In general, all programming, production, technical, and supervisory personnel at VOA are considered essential Federal employees and are therefore expected to report to work on time during such emergencies. The Office of Administration has made special arrangements for limited employee assistance in situations which require extended stays at VOA. The Office of Personnel periodically issues announcements about the status of VOA staff during weather emergencies. Because of VOA's around-the-clock global mission, these announcements supersede -- or in some cases, simply clarify -- the Federal Government's Office of Personnel Management (OPM) regulations concerning annual leave or early dismissal during weather emergencies.

WASHINGTON STAND-BY PROGRAMMING

If a regularly scheduled broadcast cannot go on the air, whether because of widespread emergency conditions in Washington or simply because today's tape got lost or inadvertently destroyed, it is necessary to broadcast substitute material -- otherwise known as Washington standby programming. The Washington standby program presents unique challenges to the writer, editor, and service chief. It must constantly be evaluated to ensure that it is up to date and matches standard formats. The tape of the standby program also must be stored in a clearly identified central location in the language service for easy pickup and use.

The length of standby programs is determined by the programming needs of the broadcast service. Services broadcasting only one or two hours a day should have a thirty-minute program ready to go. Large services should have half-hour and one-hour programs standing by.

Content should be consistent as much as possible with regular programming. If the service uses a magazine-style format, the standby program should be written the same way. It should be complete and self-contained. Material within the program should be timeless, not topical. Do not include news-related items and do not leave room for a newscast. The service chief should review standby programs periodically to make certain that nothing has become outdated, and should schedule the preparation and recording of new standby programs at least four times a year.

In addition to the normal continuity of the standby program, the following announcements should be added:

OPENING

TAPE: (Yankee opening)

MC: The program normally broadcast at this time will not be heard. Instead, we invite you to listen to the following program.

MIDDLE BREAK

MC: You are listening to a special program on the Voice of America. Programming regularly broadcast at this time will be heard tomorrow at the same hour.

CLOSING

MC: You have been listening to a special program on the Voice of America. Tune in tomorrow for our regularly scheduled program.

For a 15-minute program, the voice out should be no later than 14:00. For a 30-minute program, the voice out should be at 29:00, and for an hour-long program, voice out should occur at 59:00. In all cases, three minutes of fill music should follow the voiced ending.

EMERGENCY TAPES FOR RELAY STATIONS

In the case of an emergency which would preclude normal transmissions from VOA Master Control in Washington, emergency tapes will be played from VOA relay stations. Such an emergency might include a technical malfunction, usually in a studio or between Master Control and a relay station.

Emergency tapes are updated periodically and should fit the following format:

- Emergency programs consist of appropriate, neutral fill music. This permits an easy return to regular programming when circumstances permit.
- Emergency tapes should be full-track.
- Services with any airshows of an hour or longer should prepare a one-hour music fill tape. The tape will be repeated if the emergency exceeds one hour.
- Services with airshows shorter than one hour should prepare a music fill tape equal in length to its longest scheduled airshow.

The following announcement should be made in the appropriate language at the start of the fill program and at 10-minute intervals throughout the program:

EMERGENCY ANNOUNCEMENT

ANNCR: You are listening to the Voice of America. We are unable to bring you our scheduled program at this time. Until regular programming resumes, please enjoy the following recorded music. This is the Voice of America.

- There should be no return cue at the end of the program.
- Whenever program schedules are changed, the executive producers of the individual regional language divisions must produce new fill tapes to reflect changes in program length, or following the origination of any new language services.
- Broadcast Operations coordinates duplication of these tapes and shipment to relay stations.

Whenever an emergency arises the Director of VOA and the Director of Programs will evaluate the existing situation and determine whether regular programming should be rejoined in the middle of a scheduled broadcast or resume at the beginning of the service's next scheduled program block.

EVACUATION OF VOA BUILDING, INCLUDING MASTER CONTROL

A general music fill tape is located in Master Control for play worldwide in the event of an emergency requiring complete evacuation of the VOA headquarters building. The fill tape includes announcements in English only, alerting listeners to the change in regular programming.

PREPARING AND USING CENTRAL NEWS COPY

Central material consists of news stories, correspondent reports, and backgrounders from the News Division, features, documentaries, and other topical scripts from the Current Affairs and Worldwide English Divisions, and editorials from the Office of Policy. In this section, the products of each of these areas will be discussed.

NEWS DIVISION OUTPUT

THE NEWSROOM'S "CN" FILE

The basic product of the News Division is the **C**entral **N**ews -- **CN** -- file, which includes the most important national and international news stories, as well as items of regional importance. This material -- which has a "CN" designation -- is carried on the "CN wire," along with lineups, summaries, advisories, and headlines. This information is also transmitted on VOA's in-house television system, Channel 3.

CN stories average 12 lines, with up to an additional 12 lines of optional material. Summary versions average six lines each. Headlines are one sentence each. Lineups contain 12 to 15 one-line slugs which suggest to editors the order in which they might wish to arrange the stories in their newscasts.

A story which is upcoming is so designated in the lineup. One which is considered important enough to lead all newscasts is noted **"must lead."** A story considered important enough to be included in the newscast but not necessarily as the lead story is slugged **"must use."**

Unless an item is designated "must lead" or "must use," it may be relocated in the newscast, shortened by dropping optional portions, or dropped altogether. Services may also use summary versions of stories in their newscasts in order to include more material. However, **"must lead" and "must use" stories must be CNs, not SUs.**

Lineups are moved on the wire every two hours and are updated as necessary.

A typical lineup as issued by the News Division looks like this:

	LINEUP 4 / 5 P.M.	7/15/91
1	GULF (MUST LEAD)	CN-76
2	LEBANON THREAT	CN-69
3	FRENCH POL (MUST)	CN-67
4	SHUTTLE (UPDATES CN 25)	CN-75
5	NIGERIA UNREST	CN-55
6	CHAD	CN-66
7	CHICAGO FIRE	CN-54
8	U-S ECON	CN-70
9	SECSTATE SPEECH	CN-49
10	PAKISTAN FLOOD	CN-56
11	INDIA RIOTS	CN-33
12	PALESTINE CONFERENCE	CN-68
13	U-S/CHINA	CN-41
14	CUBA HIJACK	CN-11

A hypothetical news lineup prepared from the same items by a South Asian service might look like this:

1	GULF (MUST LEAD)	CN-76
2	FRENCH POL (MUST USE)	CN-67
3	PAKISTAN FLOOD	CN-56
4	INDIA RIOTS	CN-33
5	SIKH ARRESTS	CN-58
6	LEBANON THREAT	SU-69
7	SHUTTLE	SU-75
8	U-S ECON	CN-70
9	CHICAGO FIRE	SU-54
	etc.	

Advisories, which are designed to inform the broadcast services of filing plans on stories of regional interest, are issued on the CN wire at least twice daily.

Copy Slugs

All news stories carry their CN designation at the top, flush left. Summaries carry an **"SU"** designation, also at the top and flush left. Headlines are indicated with an **"H"**, flush left. The CN story, a summary of the story, and the related headline are normally issued one right after the other so that services have the entire package to work with when preparing newscasts.

Regional stories carry an additional designation above the CN number to define the region. A European regional story, for example, will move on the wire with an **"EU"** on the line above the CN. Dates are carried on the same line as the CN or SU designation, flush right. Numbers on CN items are consecutive, beginning with CN-001 at midnight and continuing for 24 hours.

The following regional designations are in use:

EU	Europe
EA	East Asia (and Pacific)
ME	Mideast (and North Africa)
SA	South Asia
LA	Latin America
CA	Caribbean
AF	Africa
NA	National (and Canada)

Here are typical designations at the top of CN items:

```
EU
CN-082        BRITISH POL           7/8/91
```

```
EA
CN-083        CHINA CONGRESS        7/8/91
```

We use the following abbreviations to identify our sources on CN items:

AP	Associated Press
AFP	Agence France Presse
FBIS	Foreign Broadcast Information Service
REU	Reuters
UPI	United Press International
VOA CR	VOA Correspondent Report
VOA ADV	VOA Correspondent Advisory
WP	Washington Post
NYT	New York Times
CSM	Christian Science Monitor
WSJ	Wall Street Journal
LAT	Los Angeles Times
BSUN	Baltimore Sun
PREV	Previous VOA item

A finished piece of copy includes the appropriate slugs at the top of the page and closes out with the designation of the desk where it was written. Also included are abbreviations for the source copy used, the writer's initials, the regional editor's initials, and the copy editor's and duty editor's initials. At the end of all items is the exact time the story was put on the wire. Here is an example of what appears at the bottom of a CN item:

```
(AP/REU/UPI/VOA ADV)
ME/PJ/JS/FJ/WS                     14:23:00
```

This indicates that the sourcing for this story included AP, Reuters, UPI, and a correspondent's advisory; the writer on the Mideast Desk was Patricia James, the regional editor John Smith, the copy editor Frank Jones, and the duty editor Wanda Shultz. The story was put on the wire at 2:23 p.m.

The following slugs appear on the CN wire:

Flash -- a few words to alert programmers that their show will soon be interrupted ("...the president has been shot.")

Bulletin -- identifies a story that may interrupt programming. It is of less significance than a FLASH, but it is sufficiently significant to merit interrupting programming.

Urgent -- identifies a story of importance, but of less importance than either the FLASH or BULLETIN. The URGENT label is frequently used as we approach the top of the hour to alert broadcast services that a story of significance is on the wire and should be picked up for use on the upcoming cast. URGENT is sometimes used when there is an important change in a story already issued.

Updates -- An UPDATE identifies a story that has been rewritten to incorporate at least one new development. The editor indicates parenthetically where the new information is located (FIRST PARA, THROUGHOUT, etc). This facilitates language translation by indicating that only a portion of the story needs to be re-done.

Corrects -- This revision is a mandatory substitute for a part of an earlier story or an entire earlier story. It points out parenthetically which previous information or entire story is being corrected, such as (CORRECTS CN-078, TITLE IN 2ND PARA). Only the corrected portion must be re-translated.

Freshens -- This is a rewrite of a previous story in which there is nothing new of substance, a condition clearly spelled out parenthetically -- such as (FRESHENS CN-067, NO SUBSTANTIVE CHANGES). Users have the option of broadcasting the previous or the freshened version. Some FRESHENERS merely change verb tenses and time references or impart a current or look-ahead quality to previous information.

Embargo -- Services are forbidden to use material with this label on it until after a certain time. For example, a piece may be embargoed for use until after 9:00 p.m. EST. Services can prepare a text before the embargo deadline, but they can't broadcast it.

Make No Further Use -- This label instructs all services to stop using a particular item. Following MAKE NO FURTHER USE OF, editors include a brief message explaining why the piece was killed and advising services whether a new item on the same subject will be issued.

Here are some examples of how these slugs are used:

```
CN-052      BULLETIN HIJACKING
```

The body of the bulletin should be short, carrying all the pertinent information available. If it is a running bulletin, the slug on the second take should read:

```
CN-052      FIRST ADD BULLETIN HIJACKING
```

Bulletin takes are moved as quickly as possible and are written in one or two paragraphs. As soon as possible, they are subbed out with a complete version, either with an URGENT slug or without, depending on developments. Here are a few examples of how these appear on the wire:

```
CN-070          P-L-O LEBANON              7/8/91
     (UPDATES CN-02, NEW INFO 2ND PARA)
```

```
CN-071          U-S POLITICS               7/8/91
(FRESHENS CN-025, NO SUBSTANTIVE CHANGES)
```

```
CN-072          SAF ELECT                  7/8/91
  ///EMBARGOED FOR USE AFTER 3 P.M. EDT///
```

```
CN-073          U-S POLITICS               7/8/91
    (CORRECTS CN-071, NAME IN 2ND PARA)
  (NOTE This embargo line is repeated at the end of the story.)
```

The slugs on CN-070 and CN-073 inform the broadcast services there is new information only in the second paragraphs. If the previous story has already been written, the service need only update the second paragraph in the case of CN-070, or correct only the name in CN-073.

THE NEB FILE

The NEB file carries material filed by correspondents and stringers, including correspondent reports, backgrounders, and news features, as well as insights and special announcements. All material prepared by the Current Affairs Division is distributed on the NEB wire, as are editorials, selected scripts from the Worldwide English Division (including Special English), and from language divisions. In addition, the NEB wire carries a listing of Sound on Demand actualities which is updated several times daily.

Monday through Friday mornings, an Assignments Desk "Insight" is issued both on the NEB wire and CN wire outlining coverage plans for correspondents and stringers. The Insight is updated at midday. At the end of each day, the NEB wire carries logs of that day's correspondent reports and backgrounders.

A separate VOA weekday script "menu" also lists features, documentaries, editorials, and public affairs programming. A hard copy of this "menu" containing, in addition to the daily script log, a listing of Special Events requests for coverage and pronunciation guides to new names in the news is printed each day. It is available in the racks before the housewide 9:30 a.m. news meeting, and in the Clerical Support Office of the Current Affairs Division.

Timetable For Advisories, Insights, etc.

Newscast lineups are issued every two hours on the odd hour, covering the next two-hour period. For example, the lineup issued at 3 p.m. covers the 4 p.m./5 p.m. broadcast hours. Lineups are subject to update as often as developments dictate.

The Newsroom also provides daily regional news advisories as follows:

5:00 a.m.	Far East AM Advisory
8:00 a.m.	South Asia AM Advisory
8:30 a.m.	European AM News Advisory
9:00 a.m.	Africa AM Advisory
10:00 a.m.	Middle East AM Advisory
3:00 p.m.	European PM Advisory
3:00 p.m.	Far East PM Advisory
5:00 p.m.	South Asia PM Advisory
5:00 p.m.	Africa PM Advisory
8:30 p.m.	Middle East PM Advisory
9:00 p.m.	European PM Advisory

•"Economics Summaries" are issued Monday through Friday.

•Dollar-Gold-Stock Market reports on the CN-wire reflect: Asia market closing; midday European fixing; European closing prices; and, New York market closing.

•"Sports Summaries" are issued Monday through Saturday in the morning, afternoon, and evening.

•2:00 a.m. -- (nearly every day) -- "Log of Correspondent Reports and Backgrounders" from the previous day.

•4:00 a.m. -- VOA editorial -- provided by the Office of Policy; editorials for weekend use are issued on Friday afternoon.

•7:00 a.m. -- (Monday-Friday) "Insight" -- CR's and backgrounders expected during the day.

•8:00 a.m. -- "VOA Script Menu" -- titles of features and documentary scripts expected throughout the day.

•10:00-11:00 a.m. -- "Monitron Note" -- what can be heard on monitron, updated as needed.

•12:00 Noon-1:00 p.m. -- "Midday Insight" -- update on early insight, followed by an interim log of correspondent reports and backgrounders moved earlier in the day.

•Friday -- "Weekly UN Report" -- early afternoon.

Correspondent Feeds

Correspondents and stringers file several different kinds of reports, using the style and format which best suits the situation. These include:

Correspondent Report -- This is the principal news report filed by our correspondents. A correspondent report (CR) will often be filed in two versions: one running no longer than 70 seconds, a second running as long as warranted (but seldom more than three minutes). Both may include actuality. The voiced correspondent reports are filed to the English Language Bubble where the short version is transferred to a cartridge, but both it and the longer version are recorded on reel-to-reel tape. When long and short versions of the same story are run on the CN wire, the notation (LONG VERSION) or (SHORT VERSION) follows the headline.

Background Report, or **Backgrounder** -- The backgrounder can trace events leading up to a development of significance, explain elements and complexities of a specific situation, or interpret news developments and explore possible outcomes. It is usually time-critical with a relatively short shelf life. Backgrounders normally run about three minutes, but they may be longer or shorter depending on the complexity of the subject. Backgrounders should be opted down to three minutes. Actuality is desirable.

Background Feature -- This category is for news-related but not time-critical stories. Background features range from "reporter's notebook" pieces to profiles of newsmakers. They offer a good opportunity to use actualities. The length is flexible, but they should generally be opted to a maximum of five minutes. The background feature may focus on a prominent political figure, giving relevant career information, vignettes, and comments which help illuminate and flesh out the person behind the story. They may also focus on a group or a particular phenomenon, offering the correspondents an opportunity to demonstrate their versatility and imaginative talents.

FILING PROCEDURES

FOR ENGLISH LANGUAGE CORRESPONDENTS

When correspondents, stringers, or other reporters in the field on assignment contact the English Language Bubble, they tell the Bubble operator who they are, where they are, what they intend to file (CR, backgrounder, etc.), the title of the piece or pieces, and whether they have actuality. If the correspondent is filing a short CR the Bubble operator must be so advised in order to set up the cart recorder.

FOR REGIONAL LANGUAGE CORRESPONDENTS

Reporters and stringers filing spots of less than 15 minutes in VOA's regional languages telephone the Regional Language Bubble in Central Recording to feed their material.

In all cases, the language reporters must say who they are, where they are, and in what language they intend to feed. The operator/technician who takes the call logs this information and may also ask how long the feed is. He or she then calls the appropriate service to say that a feed is about to come in. If editors from the service want to speak with the reporter after the feed, they should tell the operator during this call.

About 30 seconds of the piece should be provided for a level. When the operator says "go from the top," the reporter should wait five seconds and then begin feeding the piece. As with English language feeds, all material should be pre-recorded so that unblemished voice reports are received in Washington. However, if the piece is fed live and the reporter fluffs, he or she should pause two or three seconds before repeating and say this at the end of the spot so the service knows to go back and cut the fluffs out.

If the operator in Central is unable to reach the language service when the feed is coming in, he or she should try two more times over a two-hour period. If Central fails to reach the service, the division office should be called. It is also incumbent on language services to check with Central immediately after a shift starts to determine whether any tapes have come in since the last shift went home.

Executive producers are responsible for distributing all tapes received from Audio Services, Central Recording, or the English Language Bubble to the appropriate service within the division.

IF THE LINE IS BAD

In English or in a regional language, if either the reporter or the Bubble operator hears clicks or pops on the line, the piece should be re-fed, either from the top or from the point at which the noises begin. Sometimes this means that the Bubble operators will have to call the reporter back on a new line to try to get a better connection. If the reporter is filing on a line where there are time tone checks, he or she should ask the operator to remove the time checks, if possible. If it is not possible and a time tone sounds during the feeding process, the reporter may have to refeed that section.

FORMATS

Material filed by VOA correspondents is issued by the Central Newsroom in the NEB file. The standard format for the CR is:

> 7/8/91
> CORRESPONDENT REPORT 2-34567
> BRITISH ELECT
> JONES/LONDON
> (Story ID Number) Voiced at (Time)
>
> INTRO: The introduction usually runs about four lines and integrates the correspondent's name with pertinent story information. **John Jones has more on the British election in this report.**
>
> TEXT: Contains the complete text of the CR. Since this is a SHORT VERSION, it should run no longer than 60 seconds. LONG VERSION CRs run as long as the story warrants but seldom more than two minutes. Enter (SIGNED) three spaces after the last word of the text.

Background reports and background features should follow the same format as long versions of correspondent reports. Actuality included in reports filed by VOA correspondents and stringers is included in the texts and is set apart from the rest of the report as follows:

/// BUSH ACTUALITY ///
(Text of Bush actuality)
/// END BUSH ACTUALITY ///

Correspondents and stringers filing reports to the Central Newsroom should also note the following format procedures:

- There should be an open line between the title and the first line of the introduction.
- There should be an open line between paragraphs.
- Do not indent paragraphs.
- Avoid long paragraphs. Start a new paragraph whenever you present a different idea or time reference.
- Follow the words today, yesterday, and tomorrow with the actual day of the week in parentheses.

FILING LIVE

About 15 seconds of the text should be read for a volume level, more if required by the Bubble operator. When the Bubble operator says "go from the top," correspondents repeat the essential information, including (if the text is not being sent separately) spellings as listed in the International Phonetic Alphabet found later in this chapter. For example:

> "This is Tom Jones in Paris with a background report entitled French Elections. There are two spellings: the first is Anjou, that's spelled A as in Alpha, N as in November, (etc.)..."

The voicing of a short CR should be preceded by the title of the piece, a suggested introduction, and a countdown (five-four-three-two-one), with a one-second beat between each number of the countdown. The text should begin one second after the correspondent has counted down to "one." The piece should not run over 70 seconds, since the cartridge may not accommodate more.

No countdown is required in the voicing of a longer CR. Instead, the correspondent should begin the text after reading the suggested introduction and one second after voicing the word "text."

If the correspondent fluffs while reading the text, he or she should pause two to three seconds and say "repeat," then pause for another two to three seconds before repeating the sentence and completing the report. If there are more than two fluffs in a piece it is usually better to revoice the entire text.

FILING PRE-RECORDED MATERIAL

If you are filing a spot using a cassette recorder and a telephone, follow these procedures:

- Record your spot on cassette **before** placing the call to the Bubble. Follow the same procedures listed above, i.e., recording the title of the piece, any spellings, a suggested introduction, a countdown (for a short CR), and then a voicing of the text.
- After you complete your pre-recorded voicing, re-cue the cassette.
- Take a patch cord with alligator clips on one end and mini-plug on the other. Plug the mini-plug into the monitor or earphone output jack of your tape recorder.
- Place your call to the Bubble.
- When asked for a level, unscrew the mouthpiece of your telephone and remove the disc-shaped carbon microphone. If you cannot unscrew the mouthpiece, you cannot feed using that telephone.
- After the mouthpiece is removed, you will see either a) a pair of metal prongs sticking up, b) a semi-circular band with a center prong as a second connection, or c) two metal strips, one on top of the other. In either case, attach one alligator clip to one connection and the other clip to the other connection.
- Play the short portion you recorded for a level (by pushing the play button on your recorder) and listen through the telephone earpiece. Follow the Bubble operator's instructions to raise or lower your level, adjust your tone control, etc. Sometimes, a low level or a hum problem can be solved by a simple reversing of the alligator clips to the connections.
- When the Bubble operator gives the okay, push play and roll your spot from the top, listening on the telephone earpiece for any interruptions or for further instructions from the operator.
- When the Bubble operator acknowledges that the feed was received in good order, disconnect the alligator clips and reassemble the phone. You can then talk normally into the phone. It should be noted that phone companies frown on this method of transmission and that the individual using the procedure could be liable for damages to equipment. However, there is nothing illegal about it. Also, some of the newer pay phones are sealed so this system cannot be used.

FILING ACTUALITY

Correspondents normally include actuality inserts in their CRs, background reports, and background features. Sometimes, they also feed raw sound (crowd noise, music, etc.) for integration into a newscast or back-half program segment. Correspondents should avoid sending raw sound under their narration because this makes it difficult -- if not impossible -- for language services to extract the raw sound for use in their broadcasts. If raw sound is to be integrated into a report, it must be sent to Washington separately (immediately following the report), with placement instructions for the Bubble technician. Correspondents are encouraged to send at least 30-45 seconds of raw sound whenever it is appropriate and available. Correspondents should also avoid packaging actualities so tightly that they cannot be spliced out for use by language services. These procedures, when followed, give services enough tape to work with when producing their programs.

Spoken actuality may be English or another language and must be easily excerpted for house use. When necessary, and if possible, correspondents should provide a translation of non-English actuality. Actuality from CRs and backgrounders, as well as raw sound when it is sent, is available via the Sound on Demand system.

INTROS

Every correspondent has the impulse to beat other reporters, and to let that ability be known. That drive is one reason correspondents like to use the phrase "told VOA" to tell listeners that VOA's reporter has a beat. At the same time, many of us are uncomfortable with giving the impression that VOA is the sole recipient of news information -- especially from U.S. Government sources, but in some other instances as well. Correspondents are not prohibited from using the phrase "told VOA," but it should be used only rarely and ONLY in the Intro. If the reporter feels it is pertinent to use a phrase such as "told VOA" or "in a VOA (exclusive) interview," it should appear in the Intro but, to repeat, NOT in the voiced portion of the text. That way, if it is judged to be preferable to remove the reference, it can be done without requiring revoicing.

VOA correspondents should use one of two intro techniques in the story. Here are examples:

> "Eight religious workers of the sanctuary movement will be sent to prison. VOA's Xxxxx Xxxxxx reports from Tucson, Arizona."

> "Millions of Filipinos joined President Corazon Aquino in commemorating the third anniversary of the assassination of political leader Benigno Aquino. VOA correspondent Xxxxx Xxxxxx reports from Manila that President Aquino had mixed emotions as she led the nation in honoring her dead husband."

Stringers (language service and NEB) should be advised NOT to call themselves correspondents in Intros or Signoffs, not even when the stringer is reporting daily in your absence. The title "correspondent" should be used only for staff correspondents.

SIGNOFFS

The standard Signoff for all VOA correspondents is: **This is Tom Jones, V-O-A News, Paris.** Stringers say: **This is Jim Smith for V-O-A News, Paris.**

The Signoff must always identify the actual location of the correspondent. Correspondents filing from a small, unknown town near a large, well-known city may use the location of the city in the Signoff. If the small town is important in the context of the news event, however, it should be named in the Signoff -- in which case the correspondent should add the name of the closest well-known location. An example: **This is Joan Johnson, V-O-A News, in Khafji, near the Kuwaiti-Saudi border.**

AT THE END OF THE FEED

When the feed has been completed, English-language correspondents should do the following:

- Make certain the feed does not require a repeat.
- Check for questions or messages from the Assignments Desk, the regional editor, or the News Programs Branch.
- Make certain the Assignments Desk has the name of your hotel, the phone and room number, and any other necessary phone numbers for callbacks.
- Give the Assignments Desk editors your future filing plans, travel plans, and any information relevant to your coverage of the story.

INTERNATIONAL PHONETIC ALPHABET

Correspondents normally send texts of their reports at about the same time they file their voice feeds. If they are unable to send these texts by Telex or via computer, the material will be transcribed in the Newsroom. Correspondents, therefore, must include the spellings of all words that might cause transcription problems. This is particularly important for foreign proper names.

These spellings belong at the top of the voice feed, immediately before the title of the report, and the International Phonetic Alphabet should be used.

A	Alpha	B	Bravo
C	Charlie	D	Delta
E	Echo	F	Foxtrot
G	Golf	H	Hotel
I	India	J	Juliette
K	Kilo	L	Lima
M	Mike	N	November
O	Oscar	P	Papa
Q	Quebec	R	Romeo
S	Sierra	T	Tango
U	Uniform	V	Victor
W	Whisky	X	X-Ray
Y	Yankee	Z	Zulu

GUIDELINES FOR VOA FOREIGN CORRESPONDENTS

The Guidelines and Operating Procedures for VOA's Foreign Correspondents have been in effect since 1978, and it is generally agreed that they have served the organization well.

WHO IS COVERED?

It is important to keep in mind that **anyone who functions as a VOA correspondent -- whether he or she is a stringer or a Washington-based staffer on temporary assignment -- is bound by the same regulations as our full-time correspondents.** This means that a person reporting for VOA from abroad must travel on a regular tourist passport, as opposed to a diplomatic or official passport. It also means that persons on such assignments forgo certain amenities normally offered government employees by our missions abroad (such as embassy housing, use of commissaries, post exchange facilities, etc.).

Stringers and staffers on temporary assignment abroad or in the United States should be aware of certain other responsibilities. Among the most important of these is awareness that our staff correspondents are responsible for coordinating all news and feature coverage in their regions. It is necessary, therefore, that stringers and temporary correspondents establish contact with the staff correspondent immediately upon arrival in the correspondent's region. It is also necessary that the Assignments Desk in Washington be aware of the activities of persons traveling abroad or in the United States on VOA assignments. These two points of contact are essential to avoid duplication of effort and possible embarrassment.

It is not permissible to accept news reports from employees of American missions abroad.

VOA considers other information supplied by U.S. missions abroad (such as USINFOS) for possible use in programming. U.S. Government employees may be used as eyewitnesses to events, as with any other eyewitnesses.

Division chiefs should see to it that the **Guidelines** are reviewed and understood by anyone traveling abroad on a VOA assignment.

GUIDELINES

Foreign correspondents of the Voice of America stand at the important and highly visible juncture of journalism and diplomacy.

While VOA journalists are government employees, subject to all the laws and regulations which apply to the conduct of everyone in the Federal service, they are required at the same time to perform with a degree of journalistic professionalism and integrity. The work and status of VOA overseas correspondents are identical to those of correspondents for other American press and broadcasting organizations, except as specifically noted in these guidelines.

The primary task of the VOA foreign correspondent in fulfillment of the VOA Charter's requirement that Voice of America news be accurate, objective, comprehensive, and consistently authoritative, is to give depth and perspective to the broadcast file. Bearing in mind the special interest of audiences around the world, the correspondent transmits actualities, eyewitness reports, backgrounders, interviews, and advisories designed to assist the foreign listener in understanding the news.

VOA correspondents broadcast the news; they do not present their opinions nor do they editorialize in their reporting.

VOA correspondents are supervised directly by the Chief of the VOA News Division in Washington and receive assignments exclusively from the Voice of America. All material submitted by correspondents is reviewed before usage to ensure that it meets VOA Charter standards.

VOA correspondents will travel with regular fee (not official or diplomatic) passports; they will enter a country with journalist visas; they will register and be accredited as journalists; they will be subject to local laws and regulations applicable to foreign journalists; they will not have access to classified information; they will use post exchange or commissary facilities on the same basis as non-government U.S. journalists are permitted to use these facilities; and they will not depend on U.S. Embassies and USIS posts for offices or residential space, secretarial services, or other administrative support.

They will use commercial, not U.S. Government, communications channels. (Embassy communications will be available only in cases where emergency conditions cause the establishment of "press pool" services available to other American journalists.) U.S. Embassies will be neither more nor less helpful to VOA correspondents than to other American journalists in giving or facilitating interviews, supplying information, aiding in travel, making other arrangements, or assisting with any difficulties.

Since the VOA is an official broadcasting service it cannot, as a practical matter, divorce itself in the minds of many of its listeners from an identification with the U.S. Government.

Therefore, VOA correspondents will **not** seek an interview with a head of state or other politically prominent or controversial personality, either in or out of government, without the prior approval of the News Division in Washington. If the News Division agrees to the interview, the correspondent will inform the PAO or the Mission of the assignment as much in advance as possible. In the event that the Chief of Mission objects to the assignment, the matter will be referred to VOA Washington for resolution. Foreign correspondents on temporary Washington assignment are reminded that **it is also VOA policy that a correspondent not ask questions of a U.S. president at a formal news conference.**

The same steps, i.e., prior approval from VOA Washington and prior notification of the PAO or mission, will be followed in covering any story which can reasonably be deemed sensitive.

Similarly, should a story require travel in a war zone or other dangerous area, VOA correspondents will consult in advance with VOA Washington and will keep the Embassy informed of their plans.

The VOA correspondent has a general obligation to inform the PAO of his/her presence in the country and of the general nature of his or her assignment(s). But PAOs will not supervise the work of a VOA correspondent, and the correspondent has no obligation to clear copy with anyone before transmitting it to VOA Washington. Missions, therefore, bear no responsibility for the content of material broadcast by the Voice of America.

If requested by the Chief of Mission, VOA will promptly provide a copy of the story after it has been filed.

Any comments, criticism, or questions from the Chief of Mission regarding correspondent activities or copy should be directed to Washington through State Department channels with an information copy to USIA.

The previous guidelines are intended to define and clarify the status and responsibilities of VOA correspondents working abroad.

PROGRAM SUPPORT SERVICES

A variety of support services is available to help broadcasters put their programs on the air. This section outlines the various support offices.

SPECIAL EVENTS

The Special Events Branch of the Special Support Division of Broadcast Operations serves every broadcast element of the Voice of America. It is responsible for planning coverage of events ranging from a Congressional hearing to a political convention, from taping an orchestral performance to setting up interviews with major artists, and for all arrangements for VOA day trips and panel discussions. Special Events is an important channel to the "outside world," a funnel for requests for almost every kind of coverage and service.

Among Special Events' functions:

- Coordinate coverage of major remote news events, including sports meets, political campaigns, and multilingual feature trips;
- Organize and lead day trips;
- Arrange interviews, tickets, and credentials;
- Order stringer coverage of feature material and arrange for payment of stringers;
- Make technical arrangements to cover events, including ordering field technicians, coordinating with Traffic, Central Recording, and the General Counsel's office (to obtain clearances), and arranging for outside studio rentals and telephone or satellite hookups;
- Attend the daily 3:45 p.m. news planning meeting to notify services of the next day's news events in Washington and arrange technical coverage as needed;
- Report regularly to the daily 9:30 a.m. housewide meeting on upcoming plans and events;
- Issue a list of approved Special Events trips;
- Arrange credentials and press passes.

MULTILINGUAL NEWS REMOTES

VOA, like other major news organizations, covers major news remotes and special events. These include but are not limited to political conventions, summit meetings, major sports events, American space missions, and major conferences such as the annual international conference on AIDS.

When VOA management decides that a pre-planned news event warrants "Special Events trip status," funding for travel comes from the Special Events travel budget, travel orders are written by Special Events, and Special Events, in close cooperation with broadcasting elements and other Broadcast Operations Divisions, handles all arrangements for travel, hotels, work and studio space, and other facilities. The Special Events officer assigned to the remote works with the services sending reporters to determine their needs, then with Broadcast Operations to ensure that the technical facilities meet those needs. The officer works up a schedule of planned feeds, is responsible for assigning studio and line time, and will adjudicate any problems that arise in the field.

The size of teams for such coverage depends on the event, but major remotes include reporters from NEB and language divisions, a technician, and a Special Events coordinator. For the largest events, such as political conventions, the team may be expanded to include editors, producers, and other support personnel. The number of travelers is based on the importance of the event and its programming value.

Any service sending a reporter on a major remote has a commitment to cover the event thoroughly and will use not only its own reporter's materials but centrally-produced scripts as well. The service is also responsible for giving its reporters time to prepare for a remote assignment, including attending planning meetings.

Some multilingual events, such as the annual fall meeting of the United Nations General Assembly, are not paid for by Special Events. Instead, each service pays for its own reporters. Even in these cases, however, Special Events plays a coordinating role, and all arrangements are handled through the Branch.

Coverage of a major remote requires great skill and, therefore, should not be used as a training ground for inexperienced reporters. Any reporter assigned to such a remote must be a fully qualified broadcast journalist, with experience in using technical equipment, voicing and recording scripts, writing under deadline, feeding material by phone in a technically suitable manner, and doing live studio work if he she is expected to broadcast live from a remote site. It is crucial that reporters assigned to remote coverage teams are fluent enough in English to collect and assimilate English-language material for use in writing scripts in their own languages.

Reporters assigned to remotes are expected to provide a wide variety of material, including live reportage for airshows, taped correspondent reports and backgrounders, feature material, interviews, and sound actualities.

While on assignment, reporters generally set their own work and filing schedules (as prearranged through Special Events) to meet the needs of their services. However, they must also be able to work cooperatively in a group since space, studio and line time, and facilities, such as cars, are always at a premium and must be shared.

Services sending reporters on a major remote need to focus on such questions as:

- What does the service need in the way of advance, on-the-scene, and follow-up coverage?
- What special facilities will be needed in the studio in Washington?
- What extra staff will be needed in Washington?
- Will there be other reporters from the division who can fill the needs of the service?
- How can NEB help, and what is needed from it?

DAY TRIPS

Special Events plans and carries out regular "day trips" to gather programming material. These trips take a group of reporters and a technician to local institutions to look at various aspects of American life. Trips have covered such diverse topics as planning for the Presidential inauguration, education for the handicapped, the National Gallery -- an inside look at how it mounts a show, how the U.S. handles disaster relief, air traffic control, and ethics in medicine. These trips usually are usually conducted midweek, and always, as the name implies, last one day or less. They have proved to be a valuable way to get excellent programming material at minimal cost.

MULTILINGUAL FEATURE TRIPS

Special Events also proposes and organizes trips to gather feature material for programming. In general, these trips are set up to cover specific events, such as a major musical competition or a 4th of July celebration. The trips might include reporters from several divisions, a technician, and a Special Events officer. Generally, the guidelines outlined above for major remote news events apply to these trips.

INTERVIEWS, TICKETS, CREDENTIALS, STRINGERS, AND THE HOOPIE

Requests to Special Events for interviews of any kind, tickets to cultural or sporting events, and credentials required for coverage are made via the "hoopie." "Hoopies" are formally called "Special Events Requests" and are to be filled out by the requesting service, spelling out just what is needed. This might include, but is not limited to requests:

- to set up a specific interview or find a person to be interviewed on a specific topic;
- for tickets required for bona fide VOA coverage;
- for features from one of the VOA bureaus;
- for a domestic stringer to be found to do a story (Special Events will brief the stringer on the assignment and on VOA style, as well as arrange for payment);
- to arrange for technical services -- for example, setting up a studio where you can do your interview;
- to rent outside studios;
- to set up telephone or satellite feeds.

Services on SNAP can file hoopies electronically into a special SNAP file drawer. Only people designated by their divisions may place hoopies in the SNAP file drawer, so that when a hoopie is received Special Events can assume it has division approval. Special Events checks the drawer several times each day for new hoopies, logs them in, and assigns them to the officer working with that division for action. The officer will check to see if more than one division has asked to cover the same event and will coordinate requests with other divisions, with the New York Bureau, with the Assignments Desk of the Newsroom, and with the event organizers.

In addition, various Special Events officers handle specific topic areas. For instance, one person handles all requests for classical arts coverage. Another takes care of all hoopies for pop culture, another handles sports, another women's issues, another medical and science, and another education.

SNAP hoopie forms can be found in SNAP INFO. Some divisions have also placed a hoopie in the division's supply folder.

DAILY NEWS MEETING

Special Events coordinates closely with the Newsroom's Assignments Desk. One major vehicle for this is the daily 3:45 p.m. news planning meeting, which is also attended by representatives of all the language divisions. At this meeting, the events of the next day, as well as events further in the future, are discussed and coverage arrangements worked out.

TRIP LIST

Each year Special Events proposes a "trips list" of events for which coverage is coordinated and funded by the Branch. This list includes major remotes -- summit meetings and space shots, festivals and sports competitions -- and changes as events are added or eliminated. The list proposes not just events to be covered but also the number of people, including broadcasters, technicians, and Special Events coordinators, assigned to each event. Once approved by VOA management the list is circulated to NEB, regional language divisions, and technical elements of Broadcast Operations as an aid to program and staff planning. A Special Events officer is assigned to each approved event and then is responsible for the planning and execution discussed above.

PRESS PASSES

Special Events is responsible for obtaining White House, Capitol Hill, and District of Columbia Metropolitan Police Department press passes for those who need them. Applications for press passes are made by broadcast divisions to Special Events.

GATHERING SOUND

As a broadcaster you will need access to a variety of sound effects, actualities, interviews, statements by government officials and foreign dignitaries, commercial network material recorded "off-line," VOA material recorded by central services, and programs or recordings from VOA's archives. Taped audio material for use in program production is available from Audio Services, and a number of available actualities are transmitted via Sound on Demand.

SOUND ON DEMAND

In order to encourage the use of actualities in broadcasts and to speed up and simplify the process of gathering and distributing them, the Voice of America has designed a unique system for the centralized selection, preparation, storage, and distribution of news actualities.

The Sound on Demand (SOD) system furnishes writers, editors, and producers with the most important actualities available during a given newsday. These include tape cuts from VOA correspondent reports, backgrounders, selected documentaries and features, important excerpts from interviews with prominent persons gathered from "off-line" sources, and breakouts from important speeches or news conferences by the President, Secretary of State, or other newsmakers. Tape cuts are gathered in the SOD office where they are loaded on cartridges and placed in a computer-driven transmitter unit. Receivers are located in every language service -- and when a writer wishes to obtain one, several, or all of the available actualities, all he or she has to do is punch the request into an SOD receive unit. The requested actualities will then be recorded automatically during the next rotation of the feed cycle on a reel-to-reel recorder connected to the receive unit. The system is capable of providing up to 96 different audio cuts.

The lineup of actualities is sent over the NEB wire and is updated several times a day. Each entry in the lineup is marked with an Event number and an ID number. For example:

> **Event 005** CR - Smith/Johannesburg 10:16 AM (L)
> "SAF/ANC" (2 acts) (22 SEC) ID#0808.

This means that this item is the fifth one in the SOD lineup that day. The item is a CR by correspondent Smith in Johannesburg which came in at 10:16 that morning. It is the long version of a script about South Africa. There are two actualities which total 22 seconds. The ID number, #0808, may be used to get the cut from the Tape Library after it is taken out of the Sound on Demand system. Cuts from off-line sources contain additional information. For example:

> **Event 007** Ambassador Joan Smith of Canada comments on contributions made to African countries to help their economies recover from famine, civil wars and mismanagement.
>
> (CBS Morning News) (18 sec) ID#0909.

This additional information indicates the topic of the excerpt and its source, as well as the standard information as outlined in the previous example.

Using The Sound On Demand System

To Receive Selected Actualities:

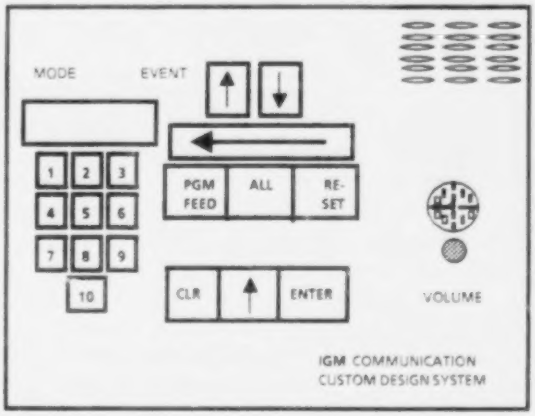
•PRESS	"PGM Feed"
•ENTER	the number of the event or actuality, you want
•PRESS	"Enter" after each number before entering the next number. After pressing your last event number, press "Enter" and then...
•PRESS	"PGM Feed"

To Receive The Entire Feed:

•PRESS	"PGM Feed"
•PRESS	"All"
•PRESS	"Enter"
•PRESS	"PGM Feed"

To Erase All Events In The Receive Station Memory:

•PRESS	"PGM Feed"
•PRESS	"All"
•PRESS	"Enter"
•PRESS	"Clear"



NOTE: No matter where you put in the ALL command, you will get a dub of the entire actuality feed. For example, if there are 40 items in the system, and you press the ALL button when actuality #014 is in progress, your receive station will record from cut 15 through cut 40 and then record from cut one through 14.

Bulletins

Sound on Demand also sends occasional bulletins to all language services. When that need arises, a special alert tone is sounded and all receiver tape machines automatically begin to record. The bulletin feed is used to send major news actualities which may already have been edited, or full-length live presidential press conferences and speeches. The beeping alarm will continue to sound until the receive station operator presses the white "reset" keypad. SOD also provides a nightly feed of Current Affairs actualities.

SOD is located in Audio Services immediately adjacent to the English Bubble. CRs and backgrounders with actualities filed on weekends, as well as those filed after midnight and before 9:00 a.m. on weekdays, must be picked up in the English Bubble. However, after 9:00 a.m. anything which came in overnight will be entered into, and will be available via, the SOD system. Selected actualities are placed later in the VOA sound archives and catalogued appropriately.

Sound on Demand is intended to be VOA's primary day-to-day source of news actualities. The sound archive complements SOD by retaining program materials that may be a day old or decades old. For instance, the Tape Library has voice recordings of U.S. Presidents beginning with Franklin D. Roosevelt, but it also has much newer recordings that might be useful in topical programming.

Many functions of the former Tape Library have been merged into Sound on Demand. Tapes will continue to be available on shelves on the second floor as they have in the past. Currently, all requests for other recordings from the archives now may be made through the Audio Services desk adjacent to the English Bubble.

MUSIC LIBRARY

This is the place to look for records, CDs and tapes of music (vocal and instrumental) for use in production or in feature segments. The Music Library has about 100,000 recordings in its collection and adds about 400 new recordings each month. You can find virtually any kind of music in the Music Library. The staff keeps up week by week with all the top tunes and albums on the American hit charts (rock, pop, country, soul). The Library also has a comprehensive collection of jazz, gospel, Broadway show music, movie themes, and classical music.

In addition, there is a representative selection of ethnic music, both from the United States and abroad. Along with records and tapes, the Library keeps track of biographical information about current and past performers on the musical scene, and of current trends and personalities popular among young people.

The Music Library is also the place to find recorded sound effects and specially-composed music for themes and bridges used in producing programs.

The Music Library is located in room G-510 (next to the VOA Conference Room). It is open weekdays from 7:15 a.m. to 5:30 p.m.

RESEARCH CENTER

VOA's Special Support Division also operates specialized research units in the VOA Book Library area. Currently there are researchers for topics regarding the Soviet Union, East Europe, Africa, News and English Broadcasts, and Engineering. These researchers follow regional media, and prepare analyses and information packets at the request of the geographic divisions. They regularly attend those divisions' program planning meetings.

BOOK LIBRARY

The VOA Book Library is a branch of the Agency Library (USIA Building, 301 4th St., S.W.). The VOA Library houses a small collection of approximately 6,000 volumes including, among many other things, encyclopedias, historical references, biographies, arts, film and literature guides, science dictionaries, and works on travel, holiday customs, and anniversaries. The circulating collection contains surveys of American history, government and various aspects of Americana. In addition the Library also offers 155 journals reflecting the diverse subject interests of VOA broadcasters.

The VOA librarians provide full reference services to broadcasters needing information for programs. All types of information requests are answered -- from fact checking to preparing "packets" of background material -- in preparation for an interview or writing on a specific subject. To fulfill information requests, the librarians use on-the-spot resources, those of the Main Library, and outside sources as necessary.

The librarians have access to over 300 computerized databases via these database systems:

- The Nexis system offers instant computerized texts of articles from over 400 publications including newspapers, magazines, wire services and newsletters. Newspapers available through the Nexis system include the New York Times, Washington Post, Christian Science Monitor, and Chicago Tribune. Magazines include Newsweek, Time, and U.S. News & World Report.
- The Dialog Information Retrieval System covers a broad range of subject fields including specialized publications on medicine, agriculture, arts and literature, law journals, corporate histories, and news and current affairs materials.
- The Wilsonline database system provides up-to-date citations for articles in over 4,000 periodicals.
- Vu/Text and Datatimes offer full texts of articles from many local U.S. newspapers.
- The Public Diplomacy Query system (PDQ), created by the Library Programs Division of USIA, provides timely, comprehensive subject access to a wide range of Agency produced and acquired material.

The VOA Library has a reading area where you can find current issues of magazines on display racks. Newspapers are kept for about six weeks as space allows. If the VOA or Agency Libraries do not own a specific publication, every effort will be made to borrow the material on interlibrary loan from the Library of Congress, the State Department library or other area facilities. Only items for official use should be requested.

The VOA Library is located in room G-157. It is open weekdays from 8:15 a.m. until 5:00 p.m.

COPYRIGHT CLEARANCE

This procedure falls under the General Counsel's Office of the U.S. Information Agency. The Copyright Clearance staff processes general inquiries and specific requests regarding the possible use of copyrighted material by VOA. The office also publishes a list -- which is updated periodically -- of the current guidelines regarding copyright clearances of off-line programs and written materials. To get an up-to-date copy of these guidelines, call a copyright and permissions officer in the USIA Office of the General Counsel.

As a matter of law, certain categories of printed and audio material available to VOA are the property of those who publish or broadcast them. Copyright laws exist to protect performers, artists, and writers from having their work reproduced illegally. Simply stated: unless we get permission from the owners, we can't use the material.

PRINTED MATERIALS

In the United States, all newspapers, magazines, and books are copyrighted. Generally, broadcasters may use excerpts from these without special permission if the purpose is to report the news or to report criticism or comment (such as within a book review). The source must always be credited. If a broadcast or central service plans extensive use of printed materials from a single source or has reason to believe that broadcast of those materials by VOA may have a potentially adverse impact on the market value of the work being quoted, then permission must be obtained. Permission must always be sought if the intended use is other than news reporting or criticism as defined above. The contact for clearance is the Copyright Clearance Office, in the Office of the General Counsel.

AUDIO MATERIALS

Every day VOA records many hours of programming -- from the major American commercial networks, from local affiliates of these networks, and from a variety of public and educational radio and television outlets. At VOA, these are called "off-line" recordings because they are fed to us via commercial radio lines. Permission from the appropriate source is required before VOA can rebroadcast any portion of an off-line program not covered by blanket agreements with the networks. For news programs, if VOA wishes only to refer to or quote from off-line broadcasts (without using the actual recording) no permission is required. If a question exists as to the possible need for copyright clearance for any recorded audio excerpt from a non-VOA source, you should contact the Copyright Clearance Office in the Office of the General Counsel.

MUSIC RECORDING

VOA has longstanding permission from ASCAP (the American Society of Composers, Authors and Publishers) and BMI (Broadcast Music Incorporated) to play ASCAP and BMI musical recordings without paying performing rights fees. The same blanket permission does NOT exist with SESAC, another performing rights society. No SESAC recordings should be aired without prior clearance. A recording may also be in the PUBLIC DOMAIN. This means the material was originally composed at least 75 years ago, and users can play it freely, without having to pay performance rights.

When shipping any music tapes to the field for placement on local stations, all music, whether accompanied by voiced narrative or not, must be identified by TITLE, ARTIST, and COPYRIGHT HOLDER (i.e., BMI, ASCAP, SESAC, or PUBLIC DOMAIN). This information can be printed on an accompanying script or on the VOA label affixed to the tape box. This information must be provided so local stations using the music can report its usage to the proper performance rights societies in their respective countries. If recordings produced abroad are to be used on VOA broadcasts, other rules must be followed.

When the Voice of America records live musical events, the rules vary widely on copyright clearance procedures. In all cases, both Special Events and the Music Library should be notified well in advance of any contemplated musical recordings. In this way, the Copyright Clearance Office can be alerted to obtain the necessary prior clearances for VOA.

If music is performed in VOA studios or as part of an event recorded by VOA the performer must sign a release granting permission to broadcast his or her performance of the music. Verbal approval is insufficient. A similar release must be obtained from any individual in the United States or elsewhere who contributes tapes of music to VOA. If you need assistance or copies of the release form, contact the Music Library or the Copyright Clearance Office.

SYSTEM FOR NEWS AND PROGRAMMING – SNAP

VOA's new computer System for News And Programming (SNAP) is a multilingual word processing and database management network for writers, editors, foreign language adaptors, producers, technicians, and broadcast managers. SNAP offers a sophisticated system of computerized word processing and graphics for preparing scripts, program logs, and other materials used in radio broadcasting. When the system is complete, users will be able to print typographically clean copies of their scripts, communicate with foreign and domestic news correspondents, retrieve centrally-produced English source materials from a permanent archive, and review information about broadcast contents.

SNAP is implemented as a collection of personal computers, or computer "workstations," connected to a high-speed electronic network. The network allows each SNAP user to communicate with other users and provides access to a variety of multi-user computers offering shared software services. These include authentication of user names and passwords, transmission of electronic mail, and central storage of documents that several individuals need to copy or update. Distributing the workload among many different processors -- that is, among the personal computers and the various multi-user computers that provide shared services -- makes SNAP much more reliable than a single central computer.

SNAP is a large and complex system. It encompasses more than 1,000 workstations and 15 multi-user computers. Fortunately, the system's complexity is largely invisible. In most cases it is unnecessary for a SNAP user to know whether a particular command will be executed by the user's own workstation or by one of the multi-user machines that provide shared network services. Work is automatically processed by the appropriate computer. This makes SNAP considerably easier to use than other large computer networks.

WRITING AND EDITING

Each SNAP workstation is configured for the language of a particular VOA broadcast service. Each workstation also is capable of operating in English, permitting the exchange of electronic mail between users in different broadcast services.

Some SNAP languages require special typing logics. Software on each workstation configures it for the logic of the appropriate language. On an Arabic workstation, for example, text is displayed right-to-left, and each Arabic letter appears in up to four different forms depending on whether it appears in the initial, medial, or terminal position within a word or whether it stands alone. On a Chinese workstation, text is entered in Pinyin, a phonetic alphabet similar to that used for English. Then, Chinese characters corresponding to the Pinyin sounds are automatically retrieved from the electronic equivalent of a dictionary.

Even though the logic of typing may vary from one language to another, the commands for editing are the same in all languages. This makes it easy for a user to switch back and forth between English and the primary language for which the workstation is configured.

PRINTING

At least one high-speed electronic print server is located in each broadcast service. These printers use laser technology to produce excellent quality copy at a speed of 12 pages per minute. Because the print servers are connected to the network, they are available to every SNAP workstation in the broadcast service where they are located. Simultaneous print requests from several users are queued and executed on a first-in-first-out basis. In operating elements with one print server, another print server in a contiguous office is designated as a back-up printer.

Two low-speed printers are placed in each broadcast service to permit the production of hard copy in the unlikely event that an emergency disrupts network operations. These emergency printers are connected to specific workstations -- typically those used by editors who have final "sign-off" authority for scripts.

ELECTRONIC MAIL

SNAP provides fast and virtually effortless written communication between users. Any document created on SNAP can be mailed electronically. Users within a given broadcast service may exchange documents in the language used by the service. This typically is the way a writer transmits a finished script to an editor. Electronic mail between users in different broadcast services is in English only.

SNAP electronic mail is confidential. No user other than the addressee can retrieve an electronic mail message.

DISTRIBUTION OF CENTRAL SOURCE MATERIALS

English source materials prepared by News and English Broadcasts, the Office of Policy, and contributors in the regional language broadcast services are distributed "teletype-style." Printers located in each broadcast service automatically make copies of English source materials on paper.

SECURITY CONSIDERATIONS

SNAP is intended for the preparation of scripts and other materials used in radio broadcasting. No documents classified for national security purposes may be prepared or stored on SNAP. The prohibition is absolute and the penalties are severe. Customized user training for each broadcast service is provided by Xerox Corporation.

TECHNICAL SUPPORT SERVICES

A variety of technical facilities exist to help broadcasters do their jobs. Two major divisions, Traffic Management and Operations Management, handle most of these functions.

TRAFFIC MANAGEMENT

The Traffic Management Division is located on the second floor. Traffic schedules all VOA programs and feeds to the Network Control Center (NCC). It also configures the technical facilities for special events like political conventions, space shots, and presidential press conferences. All requests for temporary or permanent program changes, including service feeds, that would involve transmitters, frequencies, or satellite links to the relay stations are submitted to the Office of Programs for approval.

Traffic also schedules and coordinates studio assignments for normal recording sessions and broadcasts, and any changes in recording studio plans must go through this office. If you need more studio time you must request it through Traffic. If you have extra studio time that you do not plan to use you must cancel it through Traffic. This office also schedules remote land-line or satellite feeds as well as feeds to or from studios.

Traffic also facilitates the recording of material, both domestic and international. If you want a recording of of audio or video material in Central Recording it must be requested through Traffic. Requests for recording must be submitted in writing except in emergencies.

OPERATIONS MANAGEMENT

MASTER CONTROL

As its name implies, this is the central facility for routing all live and recorded VOA programs and program material. It is the technical hub of the Voice of America's 24-hour-a-day, seven-day-a-week programming operations. Master Control is the switching center for broadcasts, directing studio signals to the Network Control Center (NCC).

In addition, it provides around-the-clock backup for all other technical and engineering services if those services are temporarily unable to meet demands.

Located on the second floor, Master Control is also the issuing office for emergency, after hours property passes which must accompany government-owned equipment being taken from the VOA headquarters building. These passes usually are issued weekdays by division administrative officers.

STUDIOS

The Voice of America has more than 30 full service studios from which programs are broadcast live, or are pre-recorded for later broadcast. Each studio has a four-microphone capability, turntables, tape machines and cartridge machines, and most have television monitors which are used during live broadcasts of events such as space shots and elections.

In addition, VOA has several studios devoted to recording only. Studio C, in room 3527-B, is a "cluster" studio, containing 3 recording booths which can be operated simultaneously. Each booth can be used to record one-voice texts, with a 10-minute limitation. Studio E is another cluster studio. It also handles telephone recordings.

CENTRAL RECORDING

Like the other VOA technical operations, Central Recording is staffed around-the-clock. It is responsible for several different functions.

Central Recording makes reference recordings of all VOA airshows and holds them for two years. These are reference quality only and are not broadcastable. Requests for copies of a reference tape should be channeled in writing to the Chief of the Operations Management Division.

Central Recording Area

This area is capable of recording the output of all VOA studios and the complete range of outside audio sources available to the Voice of America. If you wish to have your recording session or broadcast recorded in Central Recording, you should make arrangements through Traffic.

Central Recording also receives and distributes language service feeds and any English language correspondent feeds which are longer than 15 minutes.

In addition to recording audio material, Central can also make video recordings and copies. It can make video recordings in 3 formats: VHS, Beta, and U-Matic (a format used by most commercial television stations). If you need a video recording of a television program, request it in writing through your division's executive producer to Traffic

Central Recording has a booth for phone interviews. The booth is available 24 hours a day, seven days a week. You must pre-schedule the booth by calling Traffic and reserving it. The time limit for phone interviews in this booth is 30 minutes. Central is also the place to get production supplies -- including razor blades, leader and splicing tape, empty reels and empty boxes. This requires a requisition from your division's executive producer.

High Speed Dubbing

This unit is capable of making up to ten copies of a one-hour tape in less than ten minutes. It is vital to the work of field service branches in the geographic divisions which ship multiple copies of tapes overseas, and to central program services which provide inserts and other taped program material to VOA's broadcasting elements.

Tapes or discs to be copied should be accompanied by a "dub" slip, and by completed labels for all copies if the work must be done at night or on weekends. The office staff will make labels for you from a sample label which you provide if the work is done during normal business hours. Dubbing from cassettes takes a bit longer; requests for dubbing to cassette must be approved by your division chief or executive producer. High Speed is in room 2230, across from Central Recording.

Instant Tape Dubbing

This service is located in Central Recording. Staffed 24 hours a day, seven days a week, this element will make up to two copies of any tape up to 15 minutes in length, or any cassette, while you wait -- and you must wait.

Standing Recording (dubbing) Orders

All orders for recurring recordings of airshows, off-line material, or monitored broadcasts of other international radio stations must be submitted in writing to, and approved by, the Director of Broadcast Operations. Only certain staff members -- identified by a memo from the executive producers in each division -- have approval to make these requests. The request must be accompanied by a justification supporting the program need for such material on a recurring basis. In the absence of the Director of Broadcast Operations, the Traffic Division Chief or Deputy will handle these requests directly.

Audio Correction

Formerly known as "tape correction," this facility is the processing center for poor-quality audio recordings (including tape, audio and video cassettes, and discs). Equalization equipment (see Glossary) is used to eliminate, to the greatest degree possible, unwanted sounds. It also enhances sound quality by balancing high and low audio frequencies and correcting differences in sound levels between voices.

The standard tape format for broadcast on VOA is 7-1/2 IPS (inches per second), on full-track tape. Audio Correction technicians convert tapes formatted to any other standard (such as half-track) to the proper standard. They correct, as much as possible, nonstandard tape speeds which were caused by weak batteries, a foreign power source, or faulty equipment. They also dub recordings from stereo to mono.

Anything to be processed by Audio Correction should have a "dub" slip attached, with "Attn: Audio Correction" under the section marked "Remarks." Dub slips are available in Central. If you need audio correction services on an emergency basis after hours, contact a supervisor in Central Recording.

Tape Salvage

The staff of this element collects used tape, strips reels of short clips, erases long tapes for re-use, and stores and distributes empty boxes, empty reels, and reels of used, re-useable tape. If you have need for a special pick-up, call Central Recording. In recycling used tape, avoid putting full reels with multiple leaders in pick-up piles. This helps prevent subsequent recording mishaps.

The Bubbles

There are two electronic news gathering facilities, or "Bubbles," at the Voice of America. Both are sophisticated recording facilities designed to meet the combined needs of international broadcasting and high-speed electronic journalism.

The News and English Bubble -- This unit is used to record incoming English language correspondent reports, backgrounders, question and answer sessions, raw sound, and the voices of newsmakers. One telephone operator is usually scheduled to be on duty in this Bubble, and during peak feed times, there are at least two technicians on hand to receive and record the reports. The News and English Bubble is located adjacent to the Newsroom in room 3500-A.

The Regional Language Bubble -- This unit records incoming language feeds not recorded in the divisions themselves. It notifies language services about incoming material and records feeds from throughout the world by language service reporters and stringers. The Regional Language Bubble is located adjacent to Central Recording. When the Language Bubble is closed, language feeds are fed to the News and English Bubble. If either English or foreign language feeds are longer than 15 minutes, they are fed to Central Recording.

TECHNICAL SUPPORT

This section oversees a number of different functions, including maintenance repair, inventory of equipment, moving equipment, purchasing new equipment, lending equipment for use in performing programming assignments, and supplying technicians for field assignments.

MAINTENANCE OF ELECTRONIC EQUIPMENT

The Technical Support Branch maintains and repairs all electronic equipment at the VOA headquarters in Washington, as well as at domestic and overseas bureaus.

Preventive maintenance is performed overnight in studios and in Central Recording. Preventive maintenance may be performed in broadcast service areas during normal working hours, but every effort will be made to ensure that it is done with the least amount of disruption.

If you have an equipment failure, follow these procedures:

- Call the Technical Support Branch.
- A technician or an answering machine will answer the call.
- State your name, telephone number, language service, room number, and time of call.
- Tell what piece of equipment has broken down, giving either the equipment or model number. If you are located in a large room with several pieces of similar equipment, describe the location of the disabled machine.
- Give a brief description of the problem; don't just say the equipment is broken.
- The answering machine is listened to at least once every half hour, 24 hours a day. A technician will call you back or arrive on the scene as soon as possible.
- If the problem is an emergency affecting an airshow and requiring immediate attention, you will be directed to call the technical supervisors.

MOVING ELECTRONIC EQUIPMENT

If you want to have equipment moved, outline your needs in a memo to:

Office of the Chief
Operations Management Division

Include in the memo a list of equipment to be moved, information on where the equipment is now and where it is to be moved, the name of a contact person, and a phone number. A map indicating where machines are to be placed in the new area is also helpful.

If you are planning a move in your service involving several pieces of equipment, give the Technical Support staff at least a week's notice. This will allow them to reschedule enough people to carry out your move quickly and efficiently. For a major language service or element move, coordinate with the Facilities Division in the Office of Administration and notify Operations Management in writing, with floor plans, at least eight weeks in advance.

NEED NEW ELECTRONIC EQUIPMENT?

If you need a piece of equipment to perform your assigned functions (a turntable to monitor discs, a new tape editing block, a CD player, etc.), have your executive producer, language service chief, or division chief request the item, using the Broadcast Equipment Request. Your executive producer should have a supply of blank forms.

FIELD SERVICES

The Technical Support Branch is also responsible for recording and feeding sound produced at remote locations and for providing all necessary technical equipment and personnel. This may mean assigning a cassette recorder to a VOA staff member who is going out of the building to do an interview. It might also mean assigning a technician to record the event on reel-to-reel recording equipment.

To take out a portable tape machine you must fill out an Operations Management Division Equipment Request Form which is available in Room 2525, or from your administrative officer.

After filling out this form and getting the approval of the responsible official in your division (executive producer, language service chief, or other designee), present the form directly to a Technical Support technician at a window outside room 2525. The technician will give you the recorder after checking the battery level and then asking you to test the machine. If you have any trouble during this testing process, the technician will help.

To take out a Sony 5000 you must have attended a training session on how to use this specific tape recorder. Sony 5000 training courses are given on a regular basis by Technical Support supervisors. A sign-up sheet to take this course is located outside the Technical Support window, Room 2525. Remember, if you have not been certified as trained in the use of the Sony 5000, you cannot borrow this machine.

If you would like a technician to accompany you to record your event you must fill out a hoopie form, obtain the approval of responsible officials in your division, and then submit the form to Special Events. Special Events will arrange for a technician to accompany you if one is available and will coordinate any other arrangements with Traffic and Central Recording. Normally, tapes recorded by a technician in the field are returned to VOA headquarters where copies are made for interested parties and for filing.

THE MONITRON

The Monitron system is an in-house monitoring network which permits users to choose from almost one hundred audio sources for auditioning and recording purposes. In the future, the in-house monitoring system will be even more extensive. Among the sources currently available are commercial radio and television stations and networks, incoming VOA beeper phones and feed lines, permanent lines from such places as the United Nations, the White House, and the State Department, and overseas broadcasters such as the BBC. It is possible to monitor a recording session or a broadcast on a Monitron.

In order to use your Monitron, you must first determine if you have a "master" or a "slave." A master unit controls what several slave units attached to it can hear. Some of the masters have dial selectors, others have push buttons. In order to call up Studio 2, for example, first turn the master on and then push or dial the numbers 02. On the dial units, a toggle switch must be in the up position before you dial the numbers.

If you then want to call up something else, push the asterisk button on the push button model masters or press down the toggle switch on the dial models. This cancels out your request to hear Studio 2. Then push or dial the new number to receive the source you'd like to hear. On the dial models, the toggle switch must again be in the up position before you can dial a new source. If you have a slave unit, you can't call up anything yourself; instead, you must find the master unit to which you are attached and call up the desired source there.

KNOWING YOUR AUDIENCE

WHO LISTENS TO THE VOICE OF AMERICA?

The profile of the VOA audience that emerges from surveys indicates that VOA appeals to the educated, the young, the politically curious -- those attuned to and concerned about the world around them. Diverse interests attract listeners. The content of programs holds them.

VOA appeals to young adults. However, there are constantly shifting regional variations in the age composition of VOA audiences: in East Asia, South Asia, Africa, and the USSR, adults under 30 are more likely listeners than individuals from other age groups. In Middle Eastern countries, the largest group of listeners is between 30 and 45. In Latin America and East Europe, all age groups are about equally attracted to VOA.

In developing countries, many more men listen to VOA than women, a reflection of the educational profile of the population in those countries. As the educational level increases, so does listenership.

Listening to VOA is more frequent in urban areas, except in Latin America and Indonesia, where rural listening percentages are often greater.

Audiences turn to VOA primarily for news. In countries with controlled media individuals seek information not available from local sources and also because they do not trust their own media. In areas of combat or prolonged tension many listeners turn to VOA for the news, and to get American views on developments in their region. During the Persian Gulf Crisis of 1990 and 1991, VOA listenership in the Middle East increased greatly.

VOA listeners often compare information from a variety of sources. Surveys show they rely on VOA because they have come to believe that its coverage of events and developments is both timely and accurate and that the reporting is relevant to their interests and concerns.

The number of VOA listeners worldwide can be estimated only roughly. Conservative estimates show that more than 120 million adults listen regularly to VOA direct broadcasts, excluding Radio Martí and VOA programs rebroadcast on domestic radio stations around the world.

VOA LISTENERSHIP WORLDWIDE

Region	Adults who listen to VOA at least once a week (in millions)
West Europe/Canada	4.0
East Europe	25.6
USSR	26.0
Near East/North Africa	9.0
South Asia	17.4
China	17.0
Sub-Saharan Africa	12.5
American Republics	4.8
East Asia/Pacific	3.7
Caribbean	1.1
TOTAL	**121.1**

LISTENING HABITS FOR INTERNATIONAL RADIO

During the work week around the world, relatively few people are able to listen to daytime external broadcasts, whether on VOA, BBC, Radio Moscow, or any other station. During the week VOA audiences listen on their own time -- before work, after work, or during a break. Weekend listening varies. The weekend may be Saturday and Sunday in the United States, but in most Moslem countries it is Friday with perhaps a part of Thursday. In present and former communist countries Saturday is often a workday, in whole or in part. Your target area's weekend, whenever it is observed, may be the time to draw the largest daytime audiences.

Surveys show that regular workday listening habits are roughly similar around the world. Generally, prime local listening times are between 5:30 and 8:00 a.m., and before or after the main evening television news or entertainment shows between 7:00 and 11:00 p.m.

WHAT IS THE COMPETITION UP TO?

In preparing programs, VOA broadcasters must consider the competition in the listening area. This competition may come from domestic radio and television, from other international broadcasters outside the boundaries of the target audience, or from other VOA broadcasts in English and other languages.

It is essential to VOA's operational planning that as much be known as possible about the frequencies, broadcast times, wave lengths, and signal strength of competing media. Otherwise, a VOA program could be overridden by a stronger local signal -- resulting in a sort of unintentional "jamming" -- or it could be passed up by listeners in favor of a more popular program by a competitor. Knowing the competition helps broadcasters make scheduling decisions. In rare instances, the times and frequencies of our broadcasts can be changed to avoid competing with a stronger foreign or domestic signal or a very popular local program. When this is not possible, services with several hours on the air may have some other options. They can reschedule their most important broadcast material for the hours when they are up against the least amount of competition.

Information about the competition in a listening area is generally obtained in one of two ways: 1) by seeking it directly from friendly broadcasters with whom VOA maintains direct liaison, or places program material; and, 2) by continuous monitoring of other stations, such as Radio Moscow, Radio Havana, and Radio Beijing.

Program planners must keep up with the style, language, and contemporary terminology of competing media. It is important to use every available resource -- and local broadcasters in other regions usually are among the most reliable -- to make certain that the language used in VOA broadcasts is up-to-date. Program styles must also be contemporary, especially for those VOA programs rebroadcast on local stations. For these reasons, monitoring -- or at least reading the summaries of -- broadcasts by overseas media are essential at VOA. We should know which issues are of greatest interest to a target audience so that we might best serve the information needs of that audience and, in that way, compete effectively for its attention.

Language services may ask the Office of Broadcast Operations to arrange for monitoring of the competition in a given region. Such information is also available through the Foreign Broadcast Information Service (FBIS) daily reports, USIA and State Department dispatches, reports from visitors to the area, and from consultations with officials of other media.

CROSS CULTURAL COMMUNICATION

As a VOA broadcaster you should be adept at communicating across cultural barriers. You should be thoroughly familiar with the cultural climate in which your audience lives. This may include religious and social sensitivities, contemporary and historical political issues, the relationship between men and women -- factors to be considered in the selection of program material.

For example, pigs and dogs are considered unclean animals in most Moslem societies. Therefore, a seemingly harmless Americana feature on the prize-winning efforts at hog-raising by a 4-H Club at a State Fair may offend rather than inform Moslem audiences. Similarly, popular American songs often have lyrics that may offend some listeners while causing others not so much as a raised eyebrow. Discretion in the selection of feature material is required -- all the more reason to know your audience.

In this same vein, broadcasters must be cautious not to report about life in the United States in such a way as to convey the notion that the listener's culture is somehow inferior. Remember when preparing your broadcasts to talk with your listeners as you would to respected guests -- don't be patronizing.

LANGUAGE AND ITS USES

The language used on VOA broadcasts has to be understood by the target audience. Dialects reflecting regional characteristics of standard languages are acceptable. Dialects which show a lack of education or which impede effective cross-cultural communication are not.

The question of accent in language broadcasts has long been debated at VOA. There are differing views on accent but there is unanimous endorsement of the housewide policy charging VOA broadcasters with the responsibility of keeping up with the constantly changing idiomatic usage of their language. This can be done best by visiting the target area. Where that is not possible, publications and periodicals from the region should be reviewed, visitors from the area interviewed, and local radio broadcasts monitored. As already mentioned, monitoring can be arranged through the Office of Broadcast Operations.

TIME ZONES

Because VOA broadcasts to listeners overseas, there is a difference, ranging from an hour or two to the better part of a day, between the time of the broadcast in Washington and the time it is heard abroad.

Therefore, it may be necessary to say "good evening," for example, even though you have just had your morning coffee. During transitional times -- when your broadcast may be hitting two different areas on different days -- it's best not to use "today" or "yesterday" as time references. Instead, refer to the specific day of the week.

Knowing the time zones is also important for anyone contacting foreign correspondents or VOA affiliate stations. Tokyo is more than twelve hours ahead of Washington time, and the bureau can best be reached very early in our morning. Questions to correspondents should be addressed through the Assignments Desk, where editors will know if the correspondent is traveling, sick, or likely to be available.

GREENWICH MEAN TIME

Because VOA broadcasts to each of the world's time zones, on-air references to time -- in promos, station breaks, and program announcements -- reflect Greenwich Mean Time, or GMT. GMT is an internationally recognized 24-hour cycle which begins at 0000 hours, or midnight, in Greenwich, England. The acronym UTC, reflecting the French standard, is the same time and may also be used.

TIME ZONE CHART

E. S. T.	12 M	3 AM	6 AM	9 AM	12 N	3 PM	6 PM	9 PM
G.M.T./U.T.C.	**0500**	**0800**	**1100**	**1400**	**1700**	**2000**	**2300**	**0200**
Afghanistan	9:30 AM	12:30 PM	3:30 PM	6:30 PM	9:30 PM	12:30 AM	3:30 AM	6:30 AM
Albania	6 AM	9 AM	12 N	3 PM	6 PM	9 PM	12 M	3 AM
Angola	6 AM	9 AM	12 N	3 PM	6 PM	9 PM	12 M	3 AM
Argentina	2 AM	5 AM	8 AM	11 AM	2 PM	5 PM	8 PM	11 PM
Bangladesh	11 AM	2 PM	5 PM	8 PM	11 PM	2 AM	5 AM	8 AM
Bulgaria	7 AM	10 AM	1 PM	4 PM	7 PM	10 PM	1 AM	4 AM
Burma	11:30 AM	2:30 AM	5:30 AM	8:30 PM	11:30 PM	2:30 AM	5:30 AM	8:30 AM
Brazil (Eastern)	2 AM	5 AM	8 AM	11 AM	2 PM	5 PM	8 PM	11 PM
Cambodia	12 N	3 PM	6 PM	9 PM	12 M	3 AM	6 AM	9 AM
Chile	1 AM	4 AM	7 AM	10 AM	1 PM	4 PM	7 PM	10 PM
China	1 PM	4 PM	7 PM	10 PM	1 AM	4 AM	7 AM	10 AM
Egypt	7 AM	10 AM	1 PM	4 PM	7 PM	10 PM	1 AM	4 AM
Hungary	6 AM	9 AM	12 N	3 PM	6 PM	9 PM	12 M	3 AM
India	10:30 AM	1:30 PM	4:30 PM	7:30 PM	10:30 PM	1:30 AM	4:30 AM	7:30 AM
Iran	8:30 AM	11:30 AM	2:30 PM	5:30 PM	8:30 PM	11:30 PM	2:30 AM	5:30 AM
Kenya	8 AM	11 AM	2 PM	5 PM	8 PM	11 PM	2 AM	5 AM
Laos	12 N	3 PM	6 PM	9 PM	12 M	3 AM	6 AM	9 AM
Mexico (Capital)	11 PM	2AM	5 AM	8 AM	11 AM	2 PM	5 PM	8 PM
Nigeria	6 AM	9 AM	12 N	3 PM	6 PM	9 PM	12 M	3 AM
Romania	7 AM	10 AM	1 PM	4 PM	7 PM	10 PM	1 AM	4 AM
Senegal	12 M	3 AM	6 AM	9 AM	12 N	3 PM	6 PM	9 PM
South Africa	7 AM	10 AM	1 PM	4 PM	7 PM	10 PM	1 AM	4 AM
Thailand	12 N	3 PM	6 PM	9 PM	12 M	3 AM	6 AM	9 AM
Tunisia	6 AM	9 AM	12 N	3 PM	6 PM	9 PM	12 M	3 AM
Turkey	7 AM	10 AM	1 PM	4 PM	7 PM	10 PM	1 AM	4 AM
USSR, Moscow	8 AM	11 AM	2 PM	5 PM	8 PM	11 PM	2 AM	5 AM
Novosibirsk	12 N	3 PM	6 PM	9 PM	12 M	3 AM	6 AM	9 AM
Vladivostok	3 PM	6 PM	9 PM	12 M	3 AM	6 AM	9 AM	12 N
Venezuela	12:30 AM	3:30 AM	6:30 AM	9:30 AM	12:30 PM	3:30 PM	6:30 PM	9:30 PM

The term GMT is gradually being replaced by "Universal Coordinated Time" (from its French acronym, UTC). To calculate GMT/UTC in Washington add five hours to Eastern Standard Time, or four hours to Daylight Saving Time. (You may want to copy and post the conversion chart on the preceding page in your branch or service.) If you would like more specific information about GMT in your listening area, call the Frequency Division.

JAMMING -- MORE THAN JUST A NUISANCE

What is jamming? Basically, it is unpleasant noise that prevents you from hearing what you want to hear. It can resemble several radio programs being broadcast simultaneously, or it can be a buzzing static-like sound -- either one of which can render program material unintelligible.

From time to time the Soviet Union has jammed Western broadcasts by VOA, Radio Free Europe, Radio Liberty, BBC, and Deutsche Welle, among others. Such jamming has usually occurred at times of Soviet crisis, often increasing when East-West tensions are high. The Soviet Union intermittently jammed Western broadcasts from 1948 to 1973. After a seven-year hiatus jamming of VOA and the BBC resumed in August, 1980, as the Solidarity movement in Poland gained strength, and as Soviet moves in Afghanistan were drawing a strong U.S. reaction. Jamming was halted in May, 1987.

The two principal methods of jamming are through "skywave" signals and "groundwave" stations. In the first instance, powerful transmitters bounce jamming signals off the ionosphere at an angle calculated to bring them down to earth literally on top of the incoming broadcasts. In groundwave jamming, smaller transmitters producing high-intensity jamming signals drown out incoming broadcasts in the immediate vicinity of a heavily-populated area where the smaller transmitters are located.

Although there is no easy technical way to overcome jamming, VOA programs have been able to penetrate it to some extent. During morning and evening twilight hours, when jamming is technically least effective, VOA increased its broadcast hours in Mandarin after China resumed jamming of VOA shortwave in May, 1989. English-language programs heard in China and the Soviet Union have not been jammed at all. Additional VOA transmitters have also been added in an attempt to tax jamming systems. All this has made the jammer's task more difficult.

In the absence of jamming the main problems faced by shortwave listeners are crowded frequencies, and changing atmospherics -- the propagation characteristics of the ionosphere. Such changes can cause a program to fade in and out and sometimes disappear altogether.

AUDIENCE RELATIONS

The Office of External Affairs is a support element which can help promote programs through audience research, advertisements and press releases placed in foreign publications, traveling exhibits, on-air contests and promotional merchandise giveaways, and up-to-date program schedules.

AUDIENCE RESEARCH

A variety of methods are used to determine the size, characteristics, listening habits, and program preferences of the VOA audience. Every year a number of surveys, mostly in the developing nations, are commissioned and designed by the USIA Office of Research, in consultation with the VOA Office of External Affairs and other pertinent elements of VOA management. The actual interviews are usually conducted by independent commercial market research firms. About eight are conducted each year. The BBC commissions similar surveys. USIA/VOA and BBC share data and coordinate their research efforts to avoid duplication.

While the representative sample surveys mentioned above are useful in determining the size and demographics of the VOA audience, these studies usually do not locate enough active VOA listeners for detailed analysis of listening habits and program preferences. For this reason, the VOA Office of External Affairs complements the USIA and BBC studies with questionnaires sent to persons who write to VOA. Questions are also occasionally asked on the air. Responses are analyzed for possible use in making programming decisions.

The Audience Research unit of the Office of External Affairs can assist you in locating existing audience data and, depending on available funds, in designing and implementing new studies. If you are planning travel to your target area, you should contact the Office of External Affairs before departing to discuss possible research activities during travel.

ADVERTISING, PUBLICATIONS, AND PROMOTIONS

External Affairs also helps to promote VOA programming in a number of ways. It places advertisements in leading international publications such as the International Herald-Tribune, the Asian Wall Street Journal, and international editions of Time magazine. Ads are also placed in foreign newspapers and magazines to promote VOA regional broadcasts. In addition, ads are used to inform listeners about special events such as a one-time program or series, new broadcast hours, or on-air give away contests. When feasible, radio advertisements can also be developed for local placement. If your service is interested in developing and placing advertisements in media in your target area, contact External Affairs.

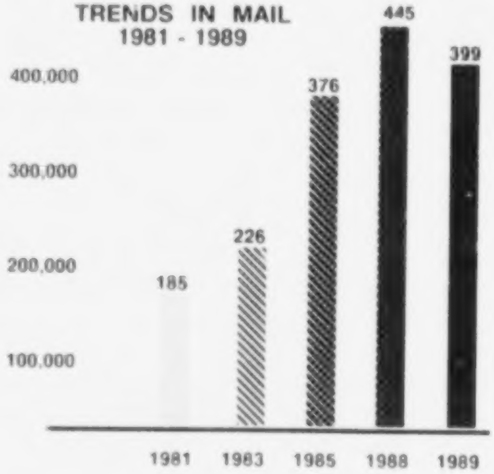
In addition to advertisements External Affairs also writes press releases about VOA language division personalities -- often when they travel overseas -- which are sent to local media for placement. These news releases and features are formulated to gain media visibility for VOA's programs and on-air personalities or other newsworthy events such as VOA's 50th Anniversary.

External Affairs maintains a **limited** stock of items bearing the VOA logo for presentation to foreign VIPs or for use in on-air promotions. These items include bumper stickers, cloth decals, posters, book marks, mugs, tote bags, pens, and T-shirts. More expensive items are also available for special promotions, such as portable shortwave receivers, pocket calculators, clocks, and watches. Always check with External Affairs before initiating a give away of any kind to make sure that the items you want are available or that there is sufficient funding to pay for them.

External Affairs also writes and designs special publications to be given away to listeners. VOA TODAY is a booklet describing VOA, its history, and how it operates. A guide to international radio listening containing tips on how to improve shortwave reception, and a number of VOA posters and pamphlets in various languages also are available.

AUDIENCE MAIL

Letters from listeners and listener clubs are the responsibility of the Audience Mail Unit in Broadcast Operations. Mail from VOA listeners reaches a total of several hundred thousand letters a year. In 1981 VOA received 185,000 letters. By 1985, that total had more than doubled to over 376,000 letters. In the late 1980s budget cuts forced VOA to suspend mail service, and the number of letters received declined sharply from an overall peak of more than 400,000 a year. Even with limited resources some services voluntarily respond to mail. Aside from our radio broadcasts it is the most important communication link with our listeners.



If your service is planning an on-air promotion or other event which will cause the number of letters you normally receive to increase, please seek approval of the Office of Programs before any offers are made. If you anticipate that the promotion will generate a significant increase in mail sent **directly** to your service, you need to make arrangements with your division chief for supplemental funding for purchase order vendor services to handle the increased mail load.

LISTENER CLUBS

In the mid-1980s VOA established an office to better communicate with the growing number of VOA listener clubs overseas. As of 1986 clubs numbered over 300, and were organized in over a dozen countries. Clubs vary in size and cohesion, but all are composed of avid VOA fans. The majority of the clubs are in South Asia and Africa, with growing numbers in the Peoples' Republic of China.

Services receiving letters indicating an interest in forming a club are requested to forward that mail for processing to the Audience Mail Unit. VOA encourages the development of clubs, provides new clubs with promotional materials, and adds them to the subscriber list of *Club News*. In addition to the newsletter, all clubs receive a copy of the VOA Listener Club guidelines, and certificates of membership. Individual members receive plastic wallet-size membership cards.

PROGRAM SCHEDULES

VOA produces listener program schedules for Worldwide English and individual language services on SNAP. All schedules are printed periodically. October through March and April through September are the cycles which usually coincide with frequency changes.

Schedules are printed at VOA with the services making distribution. Overseas posts may receive the pertinent English and foreign language schedules. For assistance with VOA program schedules, call Kim Elliott, Director of Research in the Office of External Affairs.

BROADCAST SKILLS

VOA centrally-written scripts originate in English. English is both a major broadcast language, and the one used by foreign language broadcasters in preparing regional programming. This section focuses on the skills which are necessary to communicate effectively with VOA's audience in American English.

WRITING FOR BROADCAST

Many listeners to VOA -- and VOA foreign language broadcasters -- speak English as a second or third language. Some have learned British, not the American usage, and some listeners speak in an idiom which is not considered Standard English. Therefore we must make a special effort to ensure that VOA scripts are easily understood.

STYLE:

•Writing should be clear and staightforward. Rely on simple declarative sentences.

•Do not use words that are difficult to pronounce aloud -- such as a string of sibilants or alliterative phrases. Read your finished copy out loud.

•Do not refer to aspects of American life that might be alien to our listeners -- "fast food," for example -- unless you describe them fully.

•Keep your sentences short -- they should rarely exceed two-and-a-half lines.

•Write in short paragraphs.

•Familiarize yourself with British usage. Do not use words which have different meanings depending on the idiom. For example: to "table a motion" in British usage is to put an issue forward for consideration, not put it aside, as in American English.

•Do not use contractions, slang or popular expressions. When using such expressions in direct quotes, explain what the phrases mean in parenthetical terms.

•Do not write anything you do not understand. Look up unfamiliar words and clarify unfamiliar phrases.

•Take care with pronouns. Always be clear who he, she, or it, is. Pronouns must not be used more than twice without repeating the name of the person or thing cited.

•The most important elements in broadcast news are the Who, What and Where, which tend to be in the lead sentence. When, Why and How should certainly follow.

•The physical location of the news event should be repeated at least once during an average story so the listener can be sure of where in the world the development occurred.

•Emphasize present tense, active voice.

•If facts are missing or in conflict, acknowledge this. "Authorities have not explained the discrepancy," or, "The extent of the damage is as yet unknown."

•Avoid sentences with double negatives because they cause confusion.

•Exercise extreme caution with the word "not." Always presume that the word "not" may not be heard, or may be mistaken the first time it is used. Have some nearby sentence or phrase confirm the "not" again. "The prime minister said he would not go to New York, but to San Francisco."

•An English story can have an expansion factor as high as fifty percent in another language, so non-essential material in an English text should be marked optional. Optional material need not be at the end of a story.

•Simplify and condense quotes, avoiding cumbersome direct quotes.

Writers who work in languages other than English must meet the stylistic radio writing requirements unique to each language. Senior editors in language services are the arbiters of correct usage.

ATTRIBUTION

Attribution always goes before, not after, a statement: "Mr. Jones said..."

Attribution is not verification. Attribute statements to their sources. VOA cannot be sure that a source, even a reputable one, is telling the truth. "The defense ministry says two hundred people were killed...."

The verb "say" gets a lot of use in radio news writing and is often used in present tense which later reverts to past tense: "Senator Jones says the U.S. economy will probably be the primary topic of debate in his re-election campaign. The senator made the statement at a news conference in Washington."

Don't worry about overuse of the verb "say." Avoid apparent synonyms such as **assert**, **declare**, **state** etc., if all you really mean is **say**.

Say is a valuable word for another reason. It has the advantage of being short, accurate, and, most important, unfailingly **neutral**. Why is it important to use neutral verbs? Consider a few alternatives, some of which appear regularly in the wire copy received in the Newsroom:

Claim: It is a loaded word which casts doubt, and should be used only when its original meaning of "an assertion of a right of ownership" is intended.

Warn: It is used properly only when it means to give advance notice of an accepted, impending danger. To call a statement a warning is usually inappropriate and subjective.

Charge: It is best to reserve the use of **charge** for stories involving a legal process. Do not use this verb to reflect criticism or complaint.

Admit: There must be an accepted crime or wrongdoing for which a person is admitting responsibility.

Point out, or **Note:** These imply agreement and can only be properly used when all involved agree on a fact.

Explain: Use it only when you, or the quotes or actualities you are using, actually do explain something.

GETTING THE RIGHT TIME

Keep time references simple. Use of the present or present perfect tense in a lead denotes immediacy, so use of the word "today" is usually unnecessary. When using the past tense, on the other hand, the time element should be included, as in, "The President told Congress Wednesday that...."

Pay attention to time when time matters. When a time reference is necessary express it in local time where the story originated. Simplify or omit a time reference if it is of no consequence.

TITLES

Identify a person by title or function before a name, not after. For instance, "University President Bob Smith," or, "Mayor Tom Jones." Honorifics such as Mr., Mrs., or Dr., are usually spelled out for ease in reading (Doctor, etc.) and used on second reference, not first reference. Omit the honorific for criminals and sports figures. Because of frequent controversies over legitimate use of titles, "Dr." usually is only appropriate when the person is a medical doctor. Religious designations such as "Alhaji" are generally dropped in English but used as a matter of discretion by regional broadcasters when adapting programming.

TARGETTED PROGRAMMING

Writing news for international audiences requires special awareness of "regional relevance." Story selection for every broadcast depends on the area to which the broadcast is directed -- the Middle East, Africa, Asia, etc. VOA newsroom editors must be aware of the regions receiving broadcasts at any hour. Language service news editors bear particular responsibility for ensuring that newscasts are a relevant mix of important world and regional news.

Broadcast elements select and shape their own newscasts to appeal to their audience's interests. However, the VOA Newsroom occasionally issues MUST items, which must be included in all regional newscasts, or MUST LEAD news stories, which must be used as the lead for all regional newscasts.

OBITUARIES

Clearly identify the deceased at least twice in a news story. State why the person was well known, i.e., why the listener should be interested. Always give an age or an estimate if age is not available. "He was believed to be in his eighties...." If there is no cause of death given, or if the death is under investigation, say so. Most VOA obits do not mention next of kin or funeral details.

WRITING FEATURE MATERIAL

A feature generally is used as part of a package which includes a newscast and supporting material (an editorial and/or backgrounder). Topical features relating to current events or activities are preferred over those which are less timely.

Americana -- feature material about the United States -- should project a balanced picture of life in America in a context understandable to the audience for which it is intended.

A feature program may run from two or three minutes up to 30 minutes.

Several elements make up the style of a feature. These elements include structure, personalization, mood, sound, color, and rhythm or pacing. The most important element is the introduction, or "lead," as read by the program host. The lead has a dual function -- to spark interest and to indicate what is to follow.

Similarly, rhythm and pacing are vital to the success of a feature program. A story which plods along, alternating paragraphs of narration and tape of approximately the same length, is less likely to hold the listener's attention than a piece which is crafted to sustain interest through descriptions, word portraits, and variations of tone and emphasis.

A typical sequence might start with an opening designed to grab the listener's attention, followed by some background narration, a color section creating a picture, an actuality of the person involved in the topic of the spot and information which carries the story forward to its climax. It is not always necessary to tell a story chronologically -- sometimes it is not even desirable. But it **is** necessary to follow a logical sequence, and keep the listener with you at all times.

Use Of Metric

VOA uses the metric system to describe weights and measures. To convert measurements into metric, simply follow these steps:

TO CONVERT	INTO	MULTIPLY MEASURE BEING CONVERTED BY:
Inches	Centimeters	2.54
Feet	Centimeters	30.48
Feet	Meters	0.3
Yards	Meters	0.9
Miles	Kilometers	1.6
Pounds	Kilograms	0.4
Tons (short)	Kilograms	907
Quarts	Liters	0.9
Gallons	Liters	3.79
Acres	Hectores	0.4
Liters	U.S. Gallons	0.26
Liters	U.S. Pints	2.1
Kilograms	Pounds	2.2
Meters	Feet	3.2
Kilometers	Miles	0.6

To convert Fahrenheit to Celsius subtract 32 from the Fahrenheit figure, multiply by 5, divide by nine.

The Use Of Music

Music is a universal language through which we communicate the rich heritage of America's past as well as the diversity and liveliness of America today. Music from other cultures used by the language services establishes rapport with audiences, as well. For listeners around the world, music -- whether American or otherwise -- is as important as any other element of VOA's broadcasts.

In programming music, we have two principal responsibilities: to reflect the diversity of American life and to make the best use of the limited amount of time available in our broadcasts for music.

Actualities

Actualities and ambient sound engage your listener and give credibility to the material. Whether you are writing about institutions, social issues, statistics or art forms, there are always people involved. Make them come alive and seem relevant to your listeners. This can be accomplished in a variety of ways but almost always requires the use of actuality. Nothing can convey the presence of a human being like the sound of that person's voice, no matter what the language.

●Use only actuality of good technical quality. No matter how much you might like the material, if it cannot be understood by the listener, it is useless.

●Actualities can be ambient sounds, such as a train whistle or a fog horn. More often actualities are the voices of individual speakers. Sounds help create a mood and provide color. Voices can greatly enhance accounts of important speeches and pronouncements. Actuality is the strongest tool to use in establishing credibility.

●Actualities should be brief. Every language service is encouraged to use actualities from other languages as needed. These "cuts" or "sound bites" should not run longer than 30 seconds unless an interview is being broadcast. However, they must be long enough to allow the completion of a particular thought or sentence. When using actualities in a second language, establish and fade as soon as possible after completion of the first phrase -- usually in six to eight seconds or less -- so voice-over can begin.

●Introductions to actuality cuts should **NOT** be direct. Do not say, for example, "The President said" or "He told me," followed immediately by the actuality. Instead, introduce the tape with a complete sentence: "The President said he was appalled at the reaction to the American move" (followed by the cut in which he explains his feelings).

●Don't introduce your actuality with precisely the same words or phrases which will be heard at its beginning.

●Never end with actuality. Instead, end with a short sentence to re-identify the person just quoted: "That was John Doe, director of the Federal Emergency Management Agency."

Actualities can be obtained in several ways:

An interview: VOA staffers are encouraged to use Sony 5000 recorders to do their own interviews. Staffers must be trained to use this equipment and be certified before equipment is issued to them. For more complex situations, staffers can arrange for studio time through their executive producers or arrange technician-assisted field interviews through Special Events.

A tape-recorded public appearance: When a public figure delivers an address, holds a news conference, or briefs reporters on the record, those remarks normally become public domain and are available to VOA writers and editors for use as actuality. The tape recordings will be marked as to any restrictions, and editors must act accordingly. Frequently, actualities of newsmakers are available via Sound On Demand.

Off-line recordings: VOA at times uses material produced by U.S. networks that does not originate with VOA staff personnel. Formal agreements between VOA and the major domestic networks govern the use of off-line material, which may only be used under the proper clearance.

ADAPTING MATERIAL

In adapting English scripts foreign language broadcasters are expected to convey accurately from one language to another the essential meaning of a piece, rather than produce a literal translation. The choice of words is crucial in making an accurate and easily-understood adaptation from English copy. This process demands the utmost professional fluency in adapting from English. The final product should convey both tone and meaning, while sounding as if it had originated in the language of the broadcast.

News is the main reason why listeners tune in to VOA broadcasts. In testing a prospective employee, we evaluate the news section of a test on the basis of the applicant's ability to adapt English material quickly into the target area language while remaining faithful to the original in content and tone.

VOA Broadcast Services (including English) have a responsibility to keep current with technical terms or new concepts unfamiliar to much of our audience. New terms require introduction and explanation. Proper translation may require investigation and special handling. Editors and writers are expected to discuss these issues constructively, consult with linguists, and establish a consistent mode of usage for such words. This process is discussed further later in this section.

Feature writers in VOA language services deal with both adaptations and originations. The adaptations generally use English feature material, reshaped by the writer in a way considered most comprehensible to the target audience. This could mean a complete rewrite with additional material, retaining only the essential thought and basic facts.

INTERVIEWING FOR VOA

Interviews can substantially enhance the information content, variety, credibility, and authenticity of a broadcast. The spontaneity and intimacy of the human voice on the radio add a dimension which is not available in print media or from more staid, communique-oriented international radio stations.

When you conduct an interview, there are several techniques you can follow to ensure you get the best possible results.

Know your audience: Think of questions the listener would be likely to ask if given an opportunity. The interviewer is really the listener's surrogate.

Do your homework ahead of time: A well-informed interviewer moves quickly beyond essentials and nearly always obtains new information from the interviewee. This builds audiences, and respect, for the broadcasting station.

Check your equipment: Take a level and make sure your tape recorder works before you start.

Make the interviewee comfortable: Slide into the subject gradually (unless he or she is a senior government official or prominent personality with limited time). Go over the ground to be covered in advance. Do not be overly polite: if the interviewee nervously taps a pencil or fiddles with a noisy bracelet, ask him or her to stop.

Keep the questions short: A lengthy monologue by the interviewer disrupts the communication process and may repel the guest and the listener.

Keep balance in mind: Most interviews are conducted with the intention of drawing out the views of the person questioned. This does not mean VOA makes its airwaves available for the propagation of only one side of an issue. Under its Charter VOA has an obligation to be objective. If you perceive the person is using an interview as a platform for advocating one side of an issue, you must question his or her assertions, making it clear there are opposing views.

Make the conversation flow: Changes of direction are sometimes called for, especially if the interviewee is rambling on. One way to change directions is to seize on key expressions of the interviewee to phrase a follow-up question or challenge an assertion. Never use the interview as a platform for your own views. Ask questions designed to elicit interesting, substantive responses -- not "yes" or "no."

Always listen: Don't worry about your next question. If you listen, you will be far more effective and the next question will tumble out of its own accord. Listen for the unexpected. Listen for subtleties, changes in direction, evasions. Be prepared to pick up on points not answered completely. Be prepared to depart from the questions you earlier had prepared.

Look the interviewee in the eye: Eye contact means the subject will be almost forced to focus on you and your questions. If you convey undivided attention, interest and comprehension, the subject is quite likely to forget he or she is in front of a microphone. The person questioned will be more responsive to an attentive conversational partner.

At the end of interview: Ask the interviewee if he or she has anything more to say. This can yield the most informative or colorful quotes of the broadcast. The interviewee quite naturally relaxes and may be at his or her spontaneous best.

Help your subject play the starring role: If your subject is not used to being interviewed, give him or her some tips. Explain how to speak at the mike. Take a level before you start and recheck later on. Remind them not to turn away from the mike. Tell your interviewee to wait a second before responding if you have to move the mike back and forth between you.

If the interview is not recorded: If no notes are taken, write it all down as soon as possible, including a description of the person's reactions. Such notes are a valuable resource in assembling a report or backgrounder. With a little practice, you will be able to recall practically verbatim an unrecorded interview. The interviewee, however, is **NEVER** quoted by name if he or she objects.

COMMUNICATING ON THE AIR

A poorly presented radio script can make the best writing sound like the work of an amateur. However, it takes more than a good voice to make a good newscast or a good feature program.

Above all, the news or feature copy should be properly interpreted. Pronunciations should be correct throughout. The tempo should conform to VOA standards. The delivery should be natural, almost conversational. Diction must be impeccable. For English broadcasters the task of communicating may be the most demanding because they must assume they are using the listener's second language. Pronouncing **all** the parts of **all** the words **all** the time -- while still sounding conversational -- is demanding, but it makes American English much more compre-hensible to our audience.

The key to proper interpretation is a thorough understanding of the material. Too many broadcasters, intent on projecting round tones, forget that a misplaced emphasis can destroy the meaning of an entire sentence -- or an entire story. The first rule of good broadcasting, therefore, is: **know your material**.

If you are reading a news program, give yourself enough time before you go to studio to check pronunciation, timing, and redundant second references. Be sure that the taped inserts are available and in proper sequence, to update breaking stories, and rehearse by reading the material out loud before broadcast. A professional presentation is one that is genuine, not artificial. It is authoritative and intelligent. Telling listeners the time, either GMT or minutes after the hour, also make the program more conversational and more informative. By combining these qualities, good broadcasters establish rapport with their listeners. The rapport instills confidence. A faulty presentation has the reverse effect.

VOA broadcasters adhere to standards and ethics which apply generally to the broadcasting profession.

- Vulgarity and idle chatter are not permitted in, or even near, studios. This rule applies to any recording facility, including telephone recording centers. These sound sources are wired into the house Monitron system. This rule applies whether the microphone is off or on. Any mike is considered a live mike under this rule.

- Broadcasters must be in the studio at least five minutes before the beginning of a live broadcast.

- Persons not directly associated with the on-air presentation are not permitted in the broadcast studio during an airshow.

- Our broadcasting schedule must be followed precisely. Broadcasters are expected to begin and end each newscast and news summary at the prescribed second.

LANGUAGE CURRENCY

Just as it is important to pronounce places and names correctly in English, it is also necessary to pronounce words correctly in VOA's regional languages. Since language pronunciation and usage change continually, it is imperative to keep abreast of current practices in the target broadcast area. Many services create glossaries to set standardized usage of new terminologies. They do so by reviewing local publications, monitoring competing broadcasts, and having conversations with regional experts. These glossaries can be stored on the SNAP word processing system for easy access and updating.

One word of advice should be noted, however. Language experts have cautioned against using new terminology when a change results from government efforts to advance political ideology through manipulation of the language.

GENDER MATCHING

Whenever staff resources permit, the gender of the person voicing a correspondent report or backgrounder should match the gender of the correspondent who initially filed the report. This procedure is less jarring to listeners because it avoids a situation in which they hear a female correspondent's name followed by a male reader's voice, or vice versa. Listeners familiar with our correspondents know if they are male or female and find it more credible when there is a gender match between the correspondents' and readers' voices.

When a match is not possible, either eliminate the correspondent's name or identify both the correspondent and the reader. For example: "We hear more about the situation in South Africa in this VOA report from Johannesburg," or "Johannesburg correspondent Jane Doe sent this report, which is read by Bill Smith."

VOICING EDITORIALS

Whenever staff resources permit, the editorial should be delivered by a voice not used elsewhere in the program. This will preserve the identity of the editorial as a statement of the U.S. Government, distinct from news and news-related material.

PRONUNCIATION

Improperly pronounced proper names could raise a legitimate question: if VOA doesn't know how to pronounce the name of the city, a region, or a person, how can it presume to know what's going on? Improper pronunciation of a proper name could offend listeners by giving them the impression that we are ill-informed about their country.

We try to pronounce the names of people just as they themselves pronounce them. This ideal is not always attainable. Many languages contain pitch variances (tones) and patterns of rhythm that are not easily transferable. In any language we make an effort to come as close to the true pronunciation as possible, assuming this will facilitate identification of the person or place we are talking about.

Place names pose a special problem. Consider **Munich** versus **Muenchen**, and **Moscow** versus **Moskva**. In many cases there is no spelling change, but standard American pronunciation is different from the indigenous pronunciation -- as in **Berlin** and **Paris.** VOA's pronunciation of such places reflects standard American pronunciation. We do, however, make concessions to international usage in some cases, such as in **Iran**, **Iraq**, and **Ankara**. We say **Ih-RAHN**, **Ih-RAHK**, and **AHNG-kah-rah**.

The pronunciation guides we use at VOA use internationally recognized phonetic symbols, in an effort to standardize pronunciations and help employees of all language services.

We want to be correct and we want to be **consistent**. There is more than one way to pronounce many American words. The word **kilometer**, for example, which often appears in VOA newscasts, may be pronounced with stress on the first and third syllables or with stress on the second. The fact that we pronounce it with stress on the first and third does not mean the alternative is incorrect. We do it for consistency.

There are many such words, too many to list here, and it is the responsibility of our broadcasters to check on all words that have two or more correct pronunciations. Resident pronunciation specialists, incidentally, can be reached by telephone throughout the broadcast day. These specialists, located in the English Programs Division, have a card file with more than 25,000 entries, including the names of people who have just recently come to prominence. The News Division's News Programs Branch also keeps a file of current pronunciations -- and, of course all language services are prepared to assist with the pronunciation of names and places from their regions. Finally, we use the latest **Webster's International Dictionary** as a guide for the pronunciation of non-topical American words.

PRONUNCIATION GUIDE

With minor changes, the guide on this page is taken from "A Pronouncing Dictionary of American English" by Kenyon and Knott. The symbols apply to all pronunciations.

SYMBOL	MEANING
/	Appears before stressed syllable.
~	Appearing above dipthongs or vowels, means that sound is nasalized.
·	Appearing after any symbol, means that sound is prolonged.
|	Appearing below a symbol, means that sound in itself is a syllable.

In international phonetics, the stress mark precedes the syllable to be stressed.

INTERNATIONAL PRONUNCIATION GUIDE

SYMBOL	KEY WORD	SYMBOL	KEY WORD
i	bee	ʊ	full
ɪ	pity	u	tooth
e	chaotic	ɝ	further (first r sounded)
ɛ	get, net, yet	ɜ	further (first r not sounded)
æ	rang, sang	ʌ	custom (stressed, or elongated)
a	bath (between æ and ɑ)	ə	above (unstressed, or shortened)
ɑ	ah, car, far	j	yes
ɒ	watch (between ɑ and ɔ)	ø	peu (French)
ɔ	jaw, law, raw	y	lune (French)
o	obey, orbit	x	ich (German)

DIPTHONGS

SYMBOL	KEY WORD	SYMBOL	KEY WORD	SYMBOL	KEY WORD
aɪ	while	ɔɪ	toy	oʊ	go
aʊ	how	eɪ	say	ju	using

CONSONANTS

SYMBOL	KEY WORD	SYMBOL	KEY WORD	SYMBOL	KEY WORD	SYMBOL	KEY WORD
p	pity	θ	thin	dʒ	jaw, edge	j	yet
b	bee	ð	then	m	mom	r	rate
t	tooth	s	sang	n	now	ɾ	Maria (Spanish)
d	dish	z	zebra	ŋ	sang	r̂	perro (Spanish trill)
k	custom	ʃ	shoot	l	low	R	francais (French or German)
g	go	ʒ	vision	w	watch		
f	full	h	how	hw	while		
v	very	tʃ	chew, watch				

THE BROADCAST TEAM

STAFFING A LANGUAGE SERVICE

Programming to various parts of the world requires vastly different types of resources and production techniques. A broadcast style appropriate for one listening audience might not be successful in addressing another. VOA broadcasters need to be aware of such stylistic differences and establish program patterns to accommodate audience needs.

Though the size, political situations, and cultural backgrounds of listening audiences may be different, the need for certain skills is the same for all services -- and the staff members who have these skills combine to make up the broadcast team.

THE TEAM CONCEPT

The broadcast team is a group of broadcasters who work together closely to assemble a program and put it on the air. It is critical to understand the importance of teamwork in modern radio. As a medium of mass communication, radio is dynamic. Its great virtue is its flexibility -- for broadcasters whose products are limited only by their imaginations, and for listeners who may tune in to news or entertainment in a variety of settings while walking in the woods, riding in a car, working in a plant, or relaxing on vacation. Radio can provide listeners with up-to-the-minute reports on the latest news, or broadcast entertaining music and feature programs pre-packaged weeks in advance.

It is as a source of information that the Voice of America has developed its largest audiences. As broadcasters of news we must be constantly alert to the need for accurate, up-to-date copy that will keep VOA competitive in a medium that strives for -- and thrives on -- immediacy. In such an environment, each member of a broadcast team must be totally committed to the program it creates. All information must be shared, all directions executed quickly, all problems not directly related to the program deferred for later discussion. Professional differences are resolved after the program is over. Personality differences cannot be allowed to interfere with the work of a broadcast team.

BROADCAST TEAM MEMBERS

The number of people in each language service will vary according to the number of broadcast hours it produces. In most services, however, there is usually, in addition to the service chief, a core of broadcast team members, including an editor or team leader, a producer, and a master of ceremonies. In any given situation, and particularly in larger services with greater amounts of airtime, there may be additional team members. There may also be circumstances, particularly in smaller services, where people have to take on double roles -- for example, the editor or team leader may also have to be the producer or double as the M.C.

SERVICE CHIEF

The service chief is responsible for organizing and managing service operations. As part of his or her management and program planning responsibilities, he or she allocates staff to ensure quality control and produce the best possible broadcasts. This means that the staff must be distributed evenly on all shifts. It is risky to short-staff night and weekend shifts. As an example, a service with a staff of 25 broadcasters which produces a one-hour morning program and a one-and-a-half hour evening program should have proportionate numbers of personnel assigned to each shift. To assign 19 or 20 staff members to the daytime shift is to give the program quality of the other shift a lower-than-acceptable priority.

In addition to allocating staff resources wisely, the service chief is responsible for ensuring that the various staff members work together, combining their skills to craft the best possible programs. The chief also represents the service in division meetings, passing information and guidance back and forth between upper management and service staff members.

EDITOR OR TEAM LEADER

Service chiefs work with editors or team leaders (T.L.) to generate material which is both relevant to the listeners and in keeping with the Charter. In addition to professional editing skills, an editor/T.L. must have the ability to make decisions, negotiate a consensus, and run a smooth, tight operation -- all under strict time constraints.

The editor/T.L. is responsible for all decisions about content during a period of program time. All changes in program content must be approved by the editor/T.L. Similarly, that person is charged with the responsibility of ensuring that the program is up to date in all respects. The program is assembled, edited, and handed to the producer by the editor/T.L. He or she is the principal contact with the Newsroom, with other elements of News and English Broadcasts, and with programming elements within the service, branch, and division.

Each day an editor/T.L. makes decisions which have a direct bearing on the quality of programming under his or her control. Anyone making many decisions over a relatively short period of time may err occasionally and encounter resistance from the writers whose copy or programs are edited. Coping with these situations isn't easy, but here are a few tips worth sharing.

- When making decisions as to program content, make sure that those decisions are based on:
  - a clear understanding of the needs of the audience;
  - programming requirements as spelled out in the VOA Charter;
  - the highest professional standards of radio journalism.
- If these are your criteria for editing news copy, centrally-produced scripts, service-originated reports, and both topical and non-topical programs, you will have little difficulty when called upon to explain or defend your decisions.
- Make the best possible use of time, staff, and other resources. This means making sure that assignments are made quickly and that each assignment carries with it a deadline. It means editing copy quickly to avoid unnecessary program delays. It means having all writers equally busy -- but more than that, equally challenged. Assignments must be made on the basis of professional skills. Those who are less qualified than others, however, should be given the opportunity to develop talent rather than be left in the wake of the "whiz kid." **One of the best ways to organize time and staff for a particular program effort is to hold editorial conferences early in the broadcast "day" and involve every member of the staff in the discussion about what the program will contain.** Each writer or producer involved in a program has an investment in its success.
- In discussions with the writer or with other editors regarding a particular script or program, it is best to limit the dialogue to the subject at hand. The goal is to turn out a product of the highest possible quality. To accomplish this, the only considerations must be professional ones. The most effective broadcast teams are ones which regard themselves as creative communities. It is a major responsibility of an editor/T.L. to make sure that staff members focus on the professional requirements of their jobs.
- No editor/T.L. -- or anyone else, for that matter -- is right all the time. They can, and do, make mistakes. No one is infallible. Therefore, an editor/T.L. should:
  - consult with writers on any major script changes;
  - conduct independent research if uncertain about facts;
  - admit to mistakes if they were made.
  - In addition, **if an error is not caught and gets on the air, it should be corrected -- on the air -- at the earliest opportunity.** A mistake in a noon newscast should be corrected at one o'clock. A misstatement in a weekly science program should be corrected the following week, when listeners to the first broadcast are most likely to tune in. Acknowledging and correcting mistakes is not a sign of weakness. In fact, it shows our concern for accuracy and, thereby, enhances our credibility.
- An editor/T.L.'s work is not finished after the program is over. He or she should evaluate the finished product once it has been broadcast to determine whether or not the program met the goals set. If it did not, a follow-up discussion with program participants may be necessary so that today's problems are solved tomorrow.

PRODUCER

The producer is responsible for decisions about the style and presentation of a program. Just as the editor/T.L. makes decisions regarding content, the producer is the decision-maker in the Control Room. It is the producer's job to get program components from the editor/T.L. and make them fit the assigned space. If editing for time is required to accomplish that task, the T.L. must approve any edits that might affect the substance of a program. The producer also is responsible for filing radio logs or entering all program content data on SNAP immediately after the conclusion of the broadcast he or she has produced.

MASTER OF CEREMONIES

The master of ceremonies, or M.C -- sometimes called the "anchor" -- is the individual responsible for hosting a program. This person must develop, write, and voice the continuity that ties the sometimes disparate elements of a broadcast together. He or she must create a program "flow" designed to attract and hold an audience. The M.C. is the principal link between the Voice of America and the listener. It is very much a part of his/her job to establish a friendship between the two.

NEWS / CURRENT AFFAIRS READER / WRITER / EDITOR

This individual takes on a variety of news-related roles as necessary. The person who writes or adapts most of a newscast or summary may be the person who reads it on the air. The role of reader may be assumed by the news editor on a particular shift. Whatever the case may be, it is the responsibility of the news editor to make certain that the editor/T.L. is aware of the need to update "backhalf" material such as correspondent reports, backgrounders, interview introductions, and to be certain that unnecessary overlap between news items and backhalf material is avoided.

CULTURAL AFFAIRS / FEATURE WRITER / EDITOR

This team member is responsible for the preparation of material that reflects cultural life in America or the target area. Either originated within the service or NEB, such programming may include music, Americana features, reports on the performing or fine arts, reports on books and films, and interviews with both noteworthy and unknown Americans. Though the cultural affairs/feature writer/editor is primarily concerned with programming of a non-topical nature, all material prepared for a particular broadcast must be thoroughly reviewed in consultation with the editor/team leader.

THE EDITORIAL CONFERENCE

We have already mentioned the preparatory editorial conference and the editor/T.L.'s role. It is useful to elaborate on this element of preparation to stress the essential nature of the editorial conference in determining the course of the broadcast "day."

Under the guidance of the service chief, editor/T.L., or other staff member designated for the purpose, those involved in the development of a program should gather several hours in advance of airtime to discuss content and approach. A survey should be made of the materials left from the preceding shift, the latest NEB insight, the day's NEB menu, the CN and NEB wire material of the previous few hours, the daily newspapers, the Sound on Demand actuality service, and any other sources available.

The news editor for the program should give a rundown of major stories. The features editor should cite relevant feature items either in hand or on the way. The producer should -- once the meeting is over -- know what the recording schedule is, what bridges, actualities, or transition material he/she will need, and with whom he/she will be working in the studio. And, the master of ceremonies (M.C.) should know what continuity must be written and how much time will have to be filled. The M.C. and newsreader will determine, as well, whether any pronunciations will have to be sought for far away places and strange-sounding names.

THE NEED FOR TEAMWORK

In short, the broadcast team is responsible for putting a program on the air. The team's principal responsibility is the development and maintenance of a high-quality news-and-information sound for the Voice of America. The editor/team leader blends news, news-related material, music, and features to form an up-to-date picture of life in the United States and around the world. The producer and studio technician bring those program elements together in the control room to create a dynamic radio program. And the master of ceremonies brings the audience and the Voice of America together to form a bond between the United States and the listener overseas. It can happen only with teamwork.

THE BROADCAST DAY

For most services at the Voice of America, the broadcast "day" is hardly a day at all. Sometimes it is only a couple of hours, one in the morning and one in the evening, local time. Many services have half-hour blocks of program time and are faced daily with the difficult choice of program selection -- that is, what to leave out. Other services have longer broadcasts ranging to four hours or more of continuous programming to a region. These differences in time from sign-on to sign-off have a direct bearing on the selection of program material.

The more airtime a service has, the greater variety of programming it can provide to a greater range of listeners. Music, documentaries, and long features are more easily accommodated in a lengthier broadcast than in a shorter one. A half-hour radio program is less likely to include a fifteen- or twenty-minute documentary. Shorter broadcast periods are almost always seen as having their greatest value as news programs, with only a modest -- but essential -- amount of feature content. The rationale for this is simple: in a half-hour, which begins with a ten-minute newscast, ends with a one-and-a-half minute summary and perhaps includes a four-to-five minute editorial, programming is pretty much limited to telling listeners what has happened in the United States and around the world since they last tuned in. Such a presentation would certainly include news-related materials that would provide background, responsible discussion by different voices, and reports by VOA correspondents.

At the same time there is no reason to exclude feature material from short broadcasts. In fact, the Charter requires that Americana find a place in every program. Service chiefs are encouraged to seek out people with appropriate ethnic backgrounds who can talk about aspects of life in the United States in the language and with the cultural awareness of the listening audience. To talk about American society through the eyes of a Vietnamese shopkeeper in Galveston, or a Cuban industrialist in Florida, or a Ukrainian assembly-line worker in Chicago is to talk in terms which are quickly and clearly understandable in the target area. The question is not whether such materials are to be used; it is, rather, how they are to be best utilized within the context of a short, news-oriented broadcast.

Even for broadcast services which must fill brief program periods of a half-hour or an hour, there are ways during the course of a week's broadcasts to include some of the longer and more detailed news and non-topical features available from News and English Broadcasts. Those feature scripts are listed on the daily NEB menu. The value of such programs is the background they have to offer -- background which is essential to the understanding of a major news development, or to the effort to tell America's story to the world.

Services with a one-hour broadcast have a bit more breathing room; those with still longer programs have even greater flexibility. As you can see in the sample program "clocks" in this chapter, one-hour broadcasts may tend to be more heavily news oriented during the first half-hour, with somewhat longer news-related and non-topical features in the second half-hour. This has been a pattern at VOA over the years but it is by no means a given standard to be followed by all services. Indeed, program planners in any service are expected to make scheduling decisions based on the needs of their audience, the requirements of the VOA Charter, and the resources available to them -- not on what has happened before. The Program Review process is designed to help set housewide standards for making these program decisions. Any service chief or supervisor of a broadcast element is free to consult the Program Review staff at any time. Staff members in that office will be glad to help set up a broadcast schedule, counsel a staff regarding production resources and techniques, and develop broadcast teams to increase efficiency.

LONG-TERM FRAMEWORK: THE PROGRAM CLOCK

As we have shown, VOA has a wide range of sources for program material -- sources which provide news, topical background information, features about American life, reports on the latest scientific or agricultural developments, music, editorials, and debates on controversial political topics -- all designed to reflect the events and trends which are important to the peoples of the United States and other countries of the world. How is this material presented? How is it programmed? What are the priorities to be considered by service, branch, and division chiefs when they sit down to develop the framework for a one-hour broadcast? What comes first? Second? Third? Why?

These are questions for which answers may be found throughout the pages of this Program Handbook. In brief, however, there are three basic steps to be taken in the development of a VOA broadcast -- whether that program is 15, 30, or 60 minutes in length, or even longer.

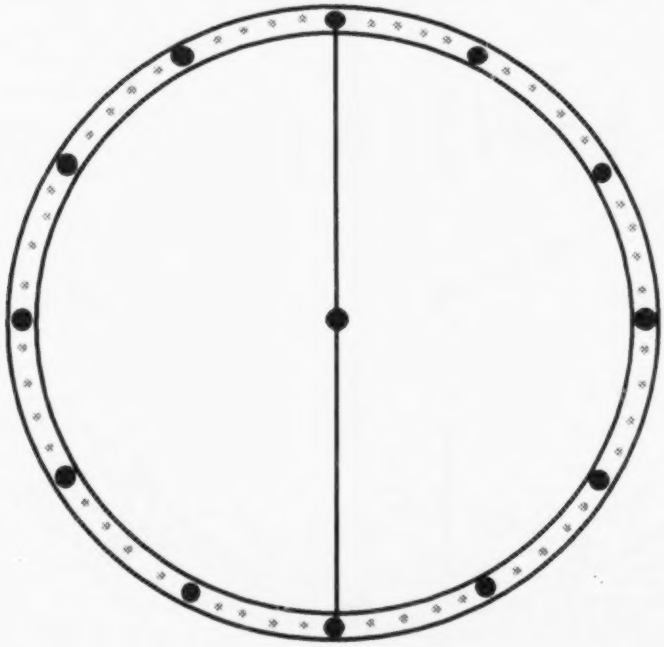
1) Program planners must know a lot about the target area and about the information needs, the socio-political and cultural profiles, and the economic background of their listeners. Broadcasters must also have a clear understanding of the VOA Charter and its requirements for accurate and objective newscasts, a balanced and comprehensive projection of American thought and institutions, and a reflection of U.S. Government policy as it is both officially expressed and publicly debated. Broadcasters also must have a professional knowledge of radio and a full appreciation of its potential as a medium of information.

2) Broadcasters must have before them each day the latest available program material, both as originated by the various elements of News and English Broadcasts and within their own service or division. In choosing these materials for inclusion in any regular VOA broadcast it is essential to keep in mind the requirements listed in the preceding paragraph and to understand the need for a program which flows smoothly -- one which carries the listener along from one item to the next, and is not disjointed or displeasing to the ear.

3) Finally, broadcasters must have a tool, or framework, to help them put it all together -- to give them an outline, not only for assembling today's broadcast, but tomorrow's, next week's, next month's. There are many such tools in the broadcast industry, most of them equally effective. The one which has been chosen as being most appropriate to the needs of program planners at the Voice of America is the broadcast clock. It is nothing more than a variation of the pie chart. It should also be viewed as a tool, an outline, a framework -- a flexible instrument to help construct the daily broadcast. Successful program planners view their broadcast clocks as a flexible framework. They use them as a guide for preparing a broadcast.

THE BROADCAST CLOCK

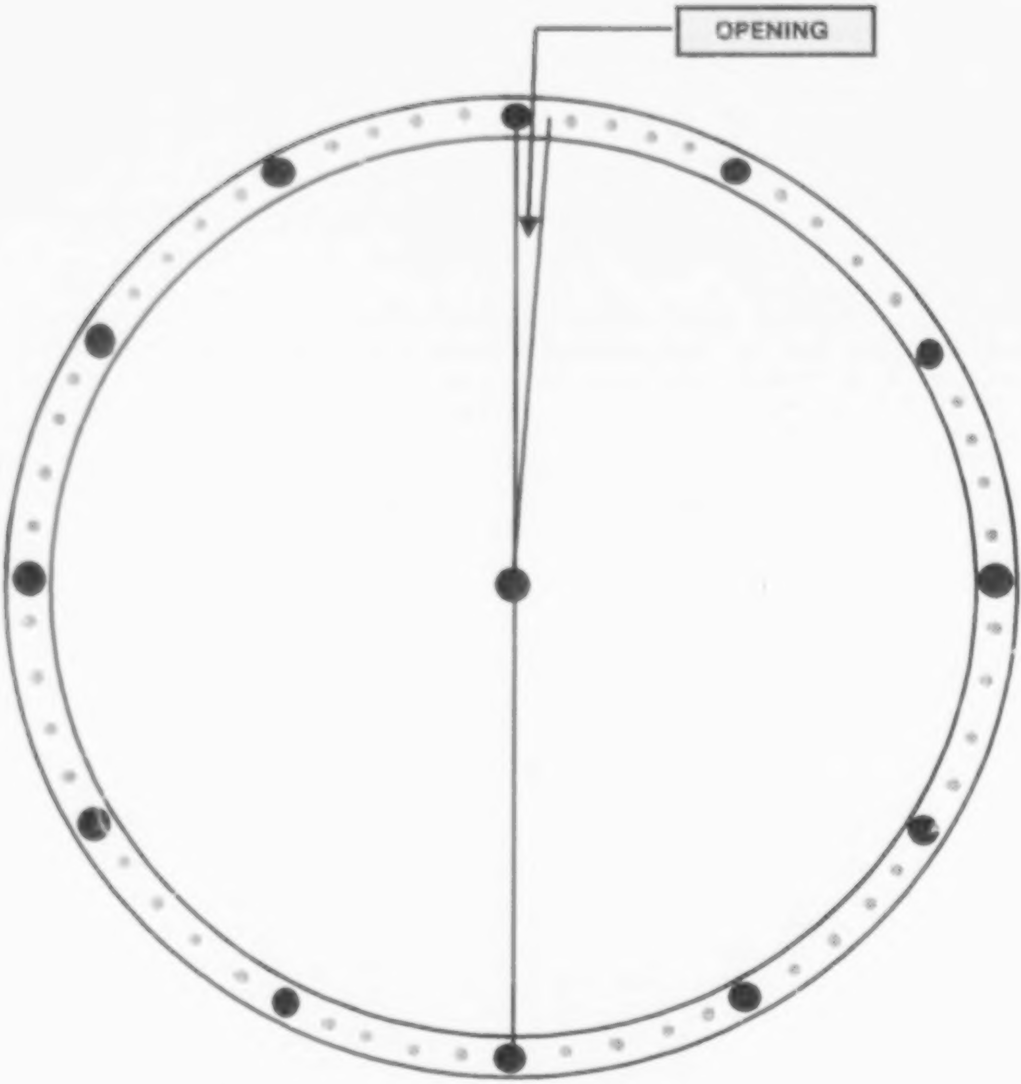
The blank broadcast clock is a set of two circles, one just inside the other, both drawn from the same center. They are divided, as you see below, into two 30-minute halves and 60 one-minute segments. What follows is a sample plan for drawing up a one-hour clock.



BEGINNING THE BROADCAST

In almost all cases, broadcasts on the Voice of America begin with the same opening format. If the broadcast is signing on for the first time the standard opening includes an English-language identification of the Voice of America and of the language of the broadcast. This is followed by an instrumental version of Yankee Doodle, the official VOA signature. It lets audiences know they are listening to a VOA frequency and gives them a chance to fine-tune their receivers. After the Yankee Doodle is established, it is faded under the newscaster. He or she greets the audience, perhaps giving the time of day or night in the target area, and then begins the newscast. If the program is a continuation of a broadcast already in progress, the Yankee Doodle is dropped from the opening.

The purpose of this standard format is to make the opening of VOA broadcasts as predictable and reliable as possible so that listeners will know that when they tune in at the beginning of a program, they will hear the news and hear it right away. Unless specific exceptions are granted, this standard format should be adhered to, with headlines and the billboard following the newscast.



NEWSCAST

The opening newscast for every VOA program should last at least ten minutes. For services with many hours of program time or with poor listening conditions or unusual political circumstances in the target area, a newscast may last 15 minutes. In the case of 15-minute-long Breakfast Shows, eight-minute newscasts are permitted.

The newscast ideally contains a combination of world news, topical items of regional interest, and stories about developments in the United States which are of particular interest abroad. A framework for upcoming newscasts -- the line-up -- is provided by editors in the News Division and appears on the NEB wire every two hours. Except for stories designated as "Must Lead" or "Must Use" -- which must lead the newscast or must be used within it -- services are free to choose items which best serve their target audiences. One way to make the newscast as comprehensive as possible is to use summary (SU) items. SU items are especially beneficial to services with Breakfast Shows or severe time limitations.

Programmers should always keep in mind the need to incorporate the latest updates into newscasts. There is no substitute for timely information. Broadcasters should also include news inserts and Sound on Demand actualities to vary the sound pattern. This also may be accomplished by the use of two voices in the newscast when possible, one male and one female. Many VOA listeners tune in primarily for the news. It must be programmed with care.

MIDDLE BREAK

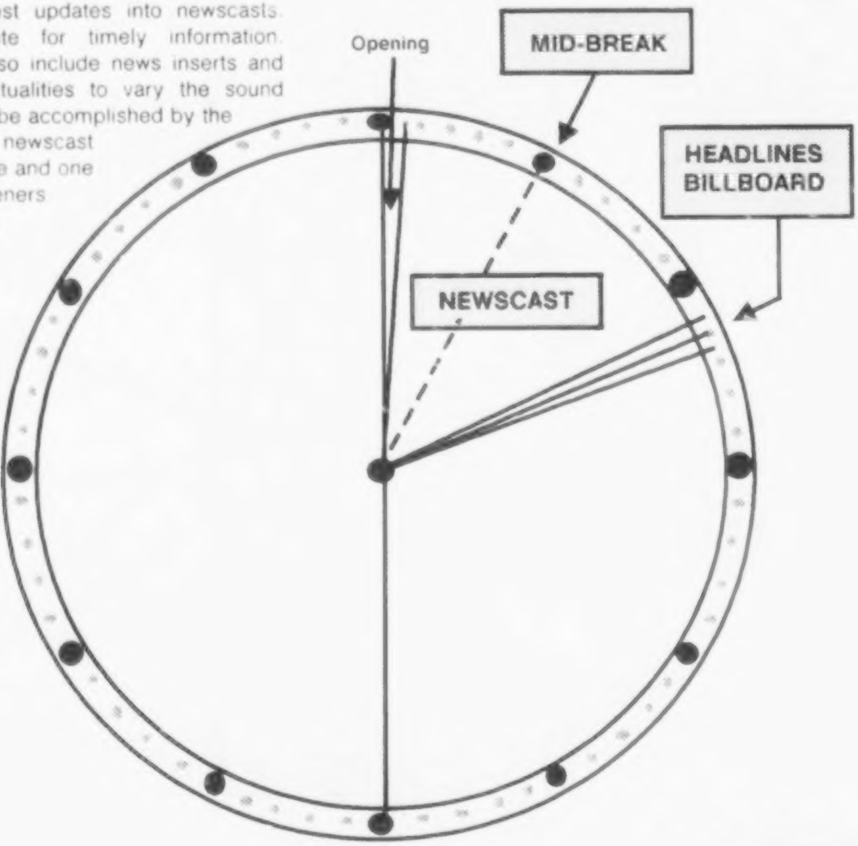
This announcement of five to 15 seconds, read by the newscaster, should come roughly in the middle of the newscast without interrupting its flow. The purpose of the middle break is to tell listeners that they are hearing the news on VOA.

HEADLINES

Normally, three items are read by the newscaster following the closing item in the newscast. They include the top story, plus two others of major interest to the audience. The News Division provides headlines with its news stories.

BILLBOARD

The billboard, read by the M.C., should preview highlights of the program coming up. It should promote stories which are of interest to the audience, whether because of their topical or regional relevance or their appeal to the universal qualities of human nature. A billboard may include actuality, if short and appropriate.



PROMOTIONAL ANNOUNCEMENTS

Promos are carefully programmed three or four times each hour to let listeners know that they are listening to VOA and to tell them what is coming up -- in a few minutes, during the next half-hour or hour, or on tomorrow's program. To be effective, they must be carefully conceived, tightly written, and well produced. Promos should also be handled with care so they do not break the flow of a program but serve as transitions.

TOPICAL PROMOS

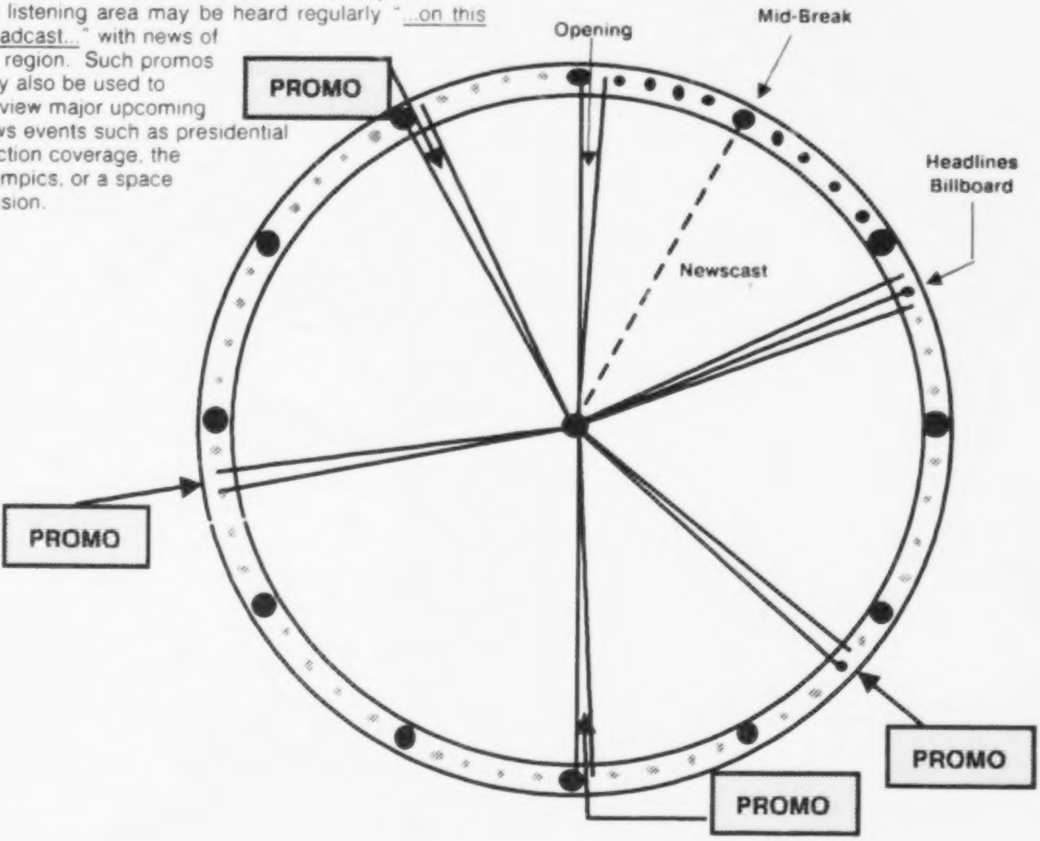
These deal with what is going to be broadcast within a matter of minutes or hours. A promo for an interview with the author of a scientific report, for example, might begin with a principal finding of the report, then continue with a brief actuality taken from the interview, the identity of the interviewee or a few words on the relevance of the person's work to the interests of the audience, and specific information on when it will be heard -- "...right after the news on the half-hour," or, "...on tomorrow morning's Breakfast Show."

GENERIC PROMOS

These, like more topical announcements, should be well thought out, carefully written, and painstakingly produced, but they need not focus on specific reports, interviews, or features. Rather, they provide an opportunity to note that a *Letters From Listeners* program, for example, may be heard at a specific time once a week, or that a VOA correspondent in the listening area may be heard regularly "...on this broadcast..." with news of the region. Such promos may also be used to preview major upcoming news events such as presidential election coverage, the Olympics, or a space mission. They are also very useful for letting listeners know of any planned changes in program times or frequencies. When used properly, institutional, or generic, promos can enhance the long-range credibility of a broadcast. If poorly done or overused, they can become a liability.

"BAIT AND HOOK" TECHNIQUE

Though they don't actually appear on a program clock, "bait and hook" announcements are a vital element in the success of any VOA broadcast. The technique is, as its name suggests, one of telling the listener about an interesting report to be heard right after the next item. There are many ways for a skillful M.C. to bait the hook. It is a widely used and successful technique for holding on to listeners, particularly in broadcasts with a wide diversity of information-oriented program elements. The "bait and hook" method should be used whenever appropriate throughout the broadcast.

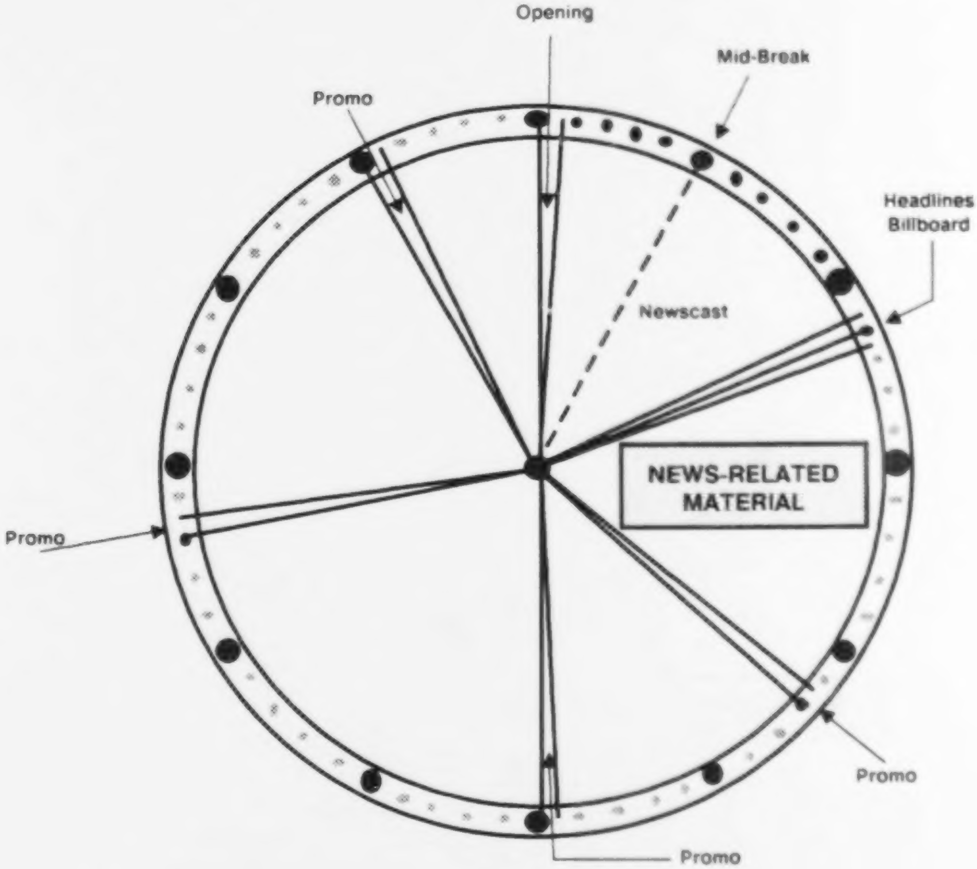


NEWS-RELATED MATERIAL

Since many VOA listeners tune to us primarily for the news it is most effective to follow a newscast with news-related material which adds such information as is necessary to put the day's events in perspective. This segment usually draws heavily on the output of the News and Current Affairs Divisions, particularly the work of VOA correspondents in the United States and overseas. Correspondent reports provide an excellent means for adding detail and background to a major news story of the day -- and an opportunity to establish, by the use of numerous datelines, VOA's credibility as one of the world's largest news-gathering organizations. Editors must make sure, however, that a correspondent report does not simply repeat the news story heard minutes earlier; the two items should complement each other. This can often be accomplished by using a summary news item and, after it is read, announcing that "...you'll hear more on this story from VOA's correspondent on the scene right after the news."

A segment of news-related items could include -- in addition to a correspondent report or two -- a backgrounder, an editorial, a roundup of U.S. opinion and comment, a political feature, an actuality framed by narrative -- in short, anything that seems appropriate to an explanation of the day's news. Remember, too, that program editors have a great deal of latitude in putting together the day's broadcast. A particular newsday may be busy enough to warrant scheduling news-related items later in the hour as well. Those day-to-day decisions are up to you. The clock is only there to provide a framework.

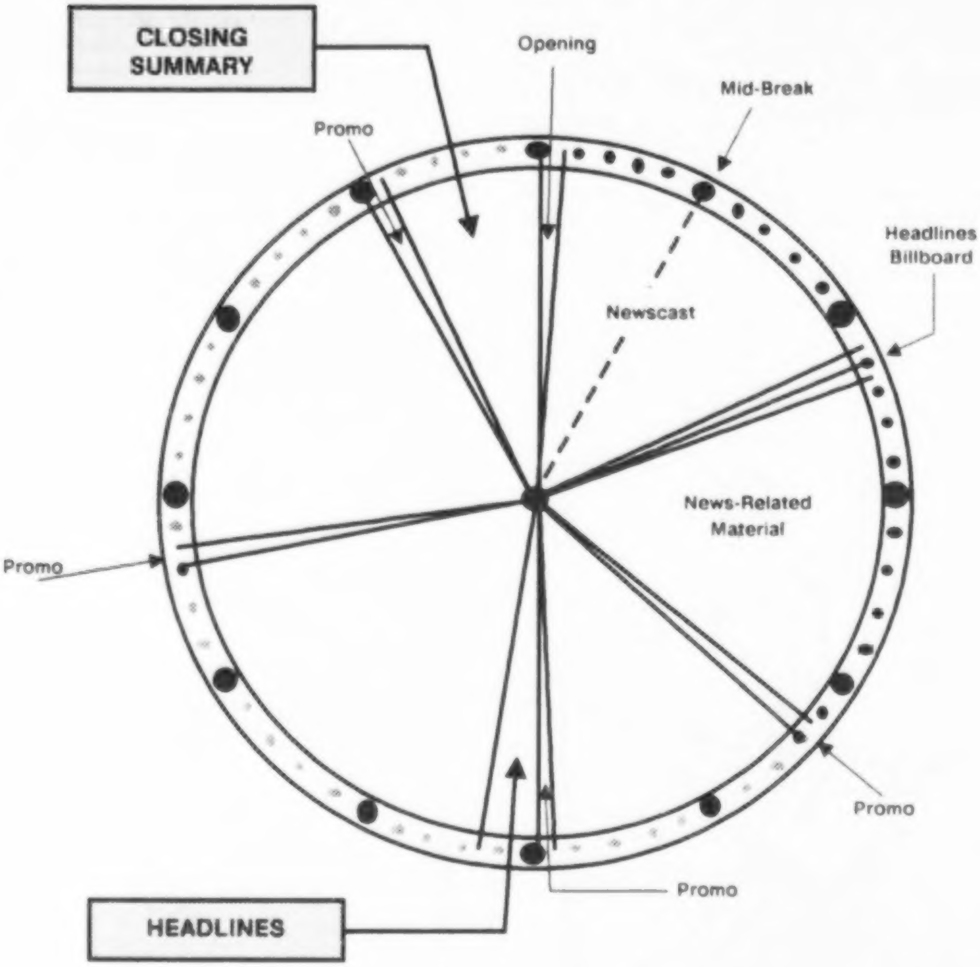
One method you can use to give a program a sense of flow and continuity is to place related items in a package or miniature programming block so that one item "sets up" another. In such instances it is important to listen for and avoid overlap between the two. This helps create a well-constructed program likely to attract and hold listeners.



NEWS SUMMARIES AND HEADLINES

The news summary, as its name indicates, provides the listener with a capsule review of the major news stories of the day. Items in a summary are written in a style distinctly different from that required for a longer news story. Summary items contain the gist of the information contained in the CN stories but in a shorter and less detailed form. The News Division provides summary items with every CN story of sufficient length to warrant this. A summary should be read by the same person who reads the newscast.

News summaries are almost always scheduled at the end of a half-hour or hour-long broadcast period. In an hour-long show, there is usually a middle summary at the half-hour point. Our sample clock shows a four-and-a-half minute summary at the end of the broadcast hour. In such a case, it is desirable to have the middle summary consist of between six and eight headlines, lasting for no more than a minute and a half.


CLOSING SUMMARY
Opening
Mid-Break
Promo
Headlines Billboard
Newscast
News-Related Material
Promo
Promo
Promo
HEADLINES

REGIONAL WINDOW

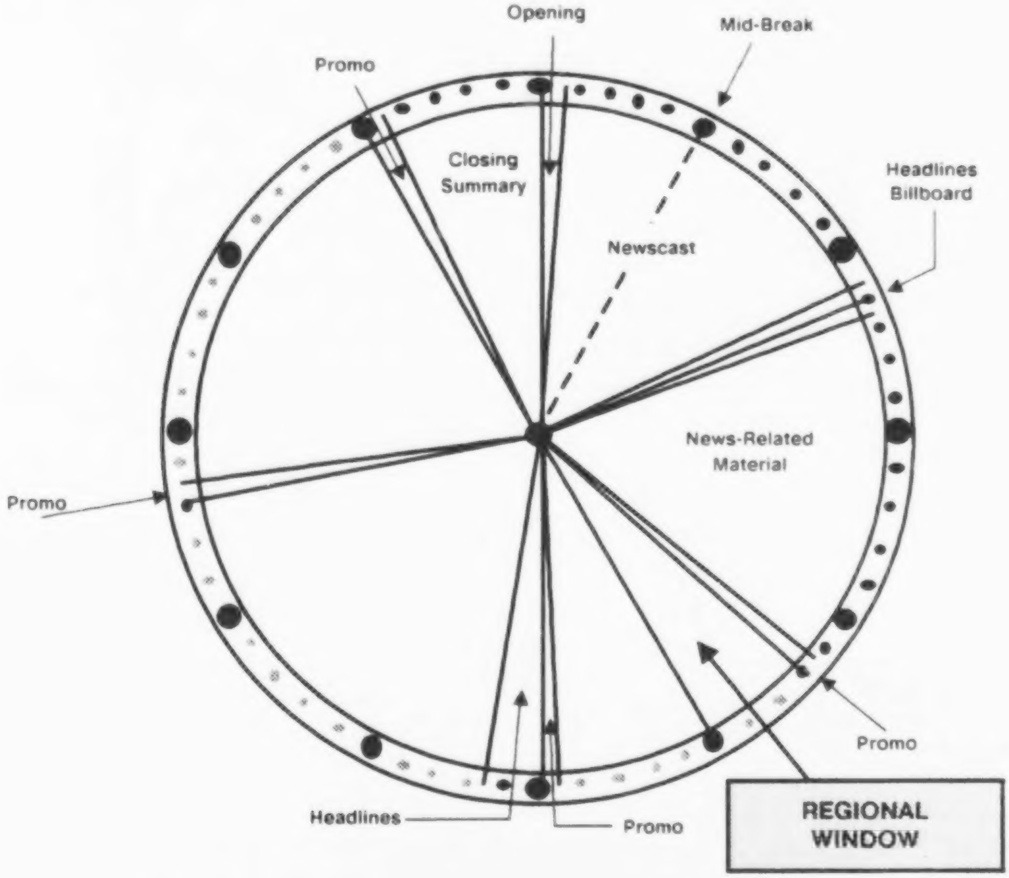
As we noted at the start of this section, one of the first elements to be considered in the assembling of any VOA broadcast is the audience: who the listeners are, what conditions they face, what their background is, and what they most like to hear on international radio. Most listeners, as we've said, want to hear world news at the top of the broadcast hour. But they also want to hear news of more direct interest to them -- news from or about their region of the world. It is to meet this need that every program clock should have a regional "window."

Such a window may be three or four minutes one day and seven or eight the next, depending on the quantity and quality of material available. The window may follow the newscast and news-related material. It may consist of a correspondent report, a backgrounder, an interview, or a feature. For some services, it may even include music, if music has particular appeal for an audience and is appropriate in that time slot. News and features about religion and religious practices can be of great interest to listeners, especially in those target areas having governments which suppress freedom of religion.

Many services have developed programs for the youth in their target areas. These younger audiences should not be overlooked in the program planning process. They are the political, social, and cultural leaders -- and the VOA audiences -- of the future.

Current Affairs Division scripts can readily be adapted for use in a regional window by combining those scripts with area-targeted material. Some services with severe time limitations have serialized Current Affairs scripts for broadcast over several days. Regional material may also be -- and, in fact, often is -- prepared by writers and editors of the broadcast service from sources available outside VOA. Such feature material should be shared with other language services broadcasting to the same region.

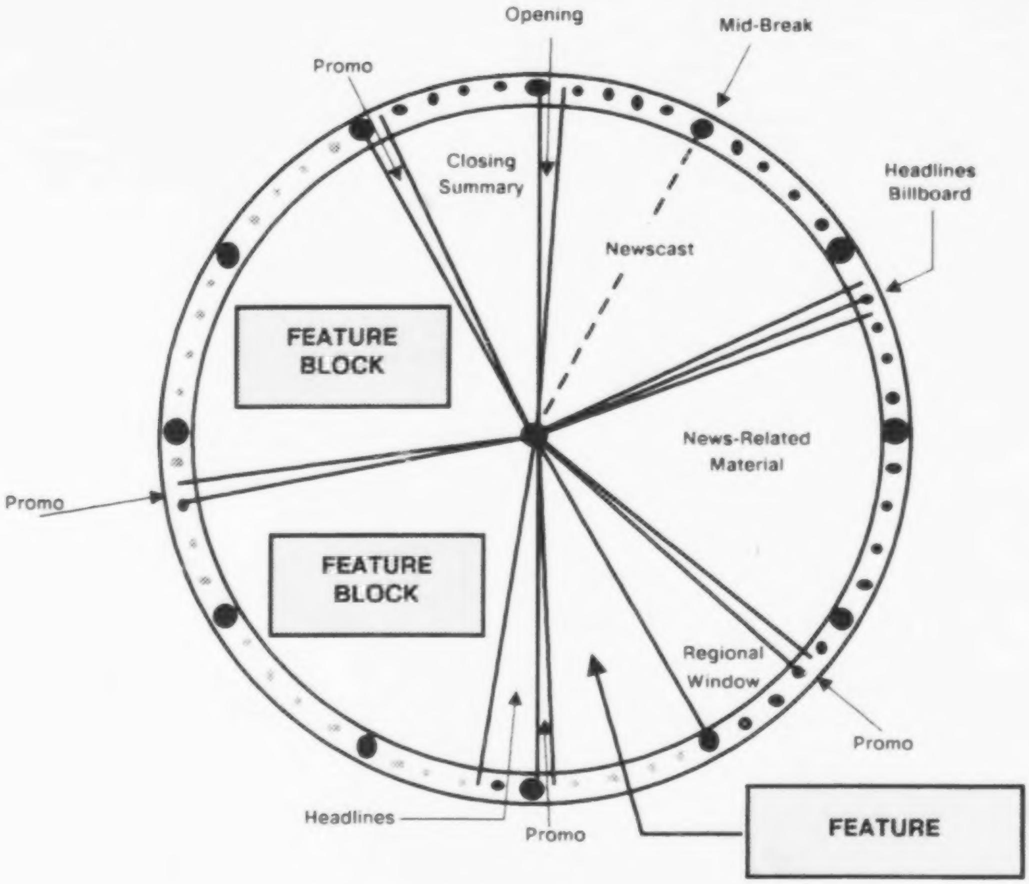
When repeating regional or any other material, make sure it doesn't pre-empt the broadcast of fresher or more timely material. Material should merit rebroadcast only because of its apparent importance to shifting audiences or because the target area spans several time zones.



FEATURES

The word "feature" has become a generic term at VOA, used to describe a wide range of program elements. It is not accurate to use the term to describe an item which is not news-related. Political or economic features very often go to the heart of the day's top news story.

Therefore, when planning a program, it is necessary to define the type of feature to be programmed during a specific segment of the clock. There are many types of features, but they may be divided roughly into five general categories. In filling in the rest of our sample clock, we will take a brief look at each category.

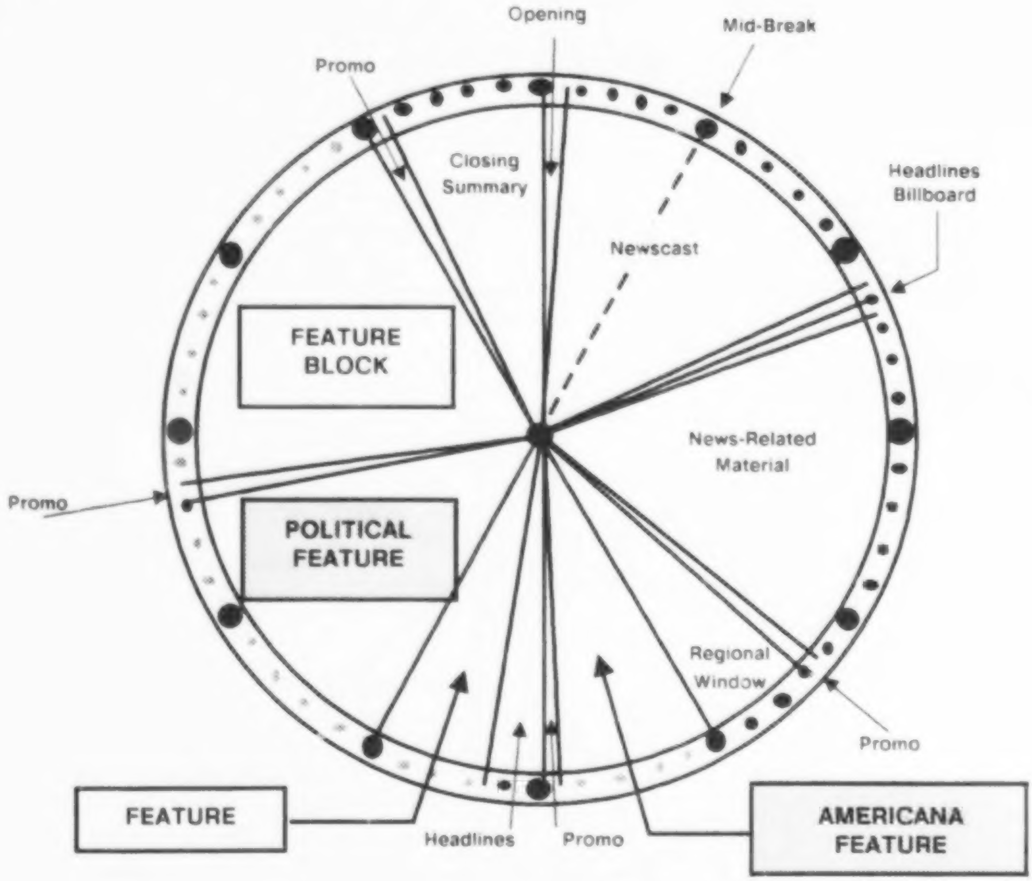

Opening
Mid-Break
Promo
Closing Summary
Headlines Billboard
Newscast
FEATURE BLOCK
News-Related Material
Promo
FEATURE BLOCK
Regional Window
Promo
Headlines
Promo
FEATURE

POLITICAL FEATURE

Political features are nearly always closely related to the news of the day, though not necessarily the lead story. The most effective political feature includes the voices of newsmakers or people who are qualified by superior credentials or public standing to comment on the news. There are a variety of such political features available on a daily basis. Among the most popular is the Close-up, which can provide a suitable balance for the lighter program material that often finds its way into the second half-hour of most one-hour programs.

AMERICANA FEATURE

The term "Americana" is as ambiguous as the word "feature," but taken together they generally refer to items which report on trends, events, personalities, or institutions in the United States. Such a piece can be historical or current, topical or non-topical. If the subject is appropriate, an Americana feature can be used as an effective transition between hard news or news-related segments of a program.


Opening
Mid-Break
Promo
Closing Summary
Newscast
Headlines Billboard
FEATURE BLOCK
News-Related Material
Promo
POLITICAL FEATURE
Regional Window
Promo
FEATURE
Headlines
Promo
AMERICANA FEATURE

MUSIC FEATURE

VOA music features are widely diversified in their scope and presentation. Similarly, music program editors have a wide range of source material. NEB issues music scripts, and the VOA Music Library can offer a wide range of selections from its many thousands of records and CDs. VOA also regularly records performances of American music which are available for programming. Music features can highlight indigenous music, or a current American hit framed by a brief narrative. There should always be a reason for playing a music feature -- it should complement adjacent material or be used because it is topical or otherwise appropriate.

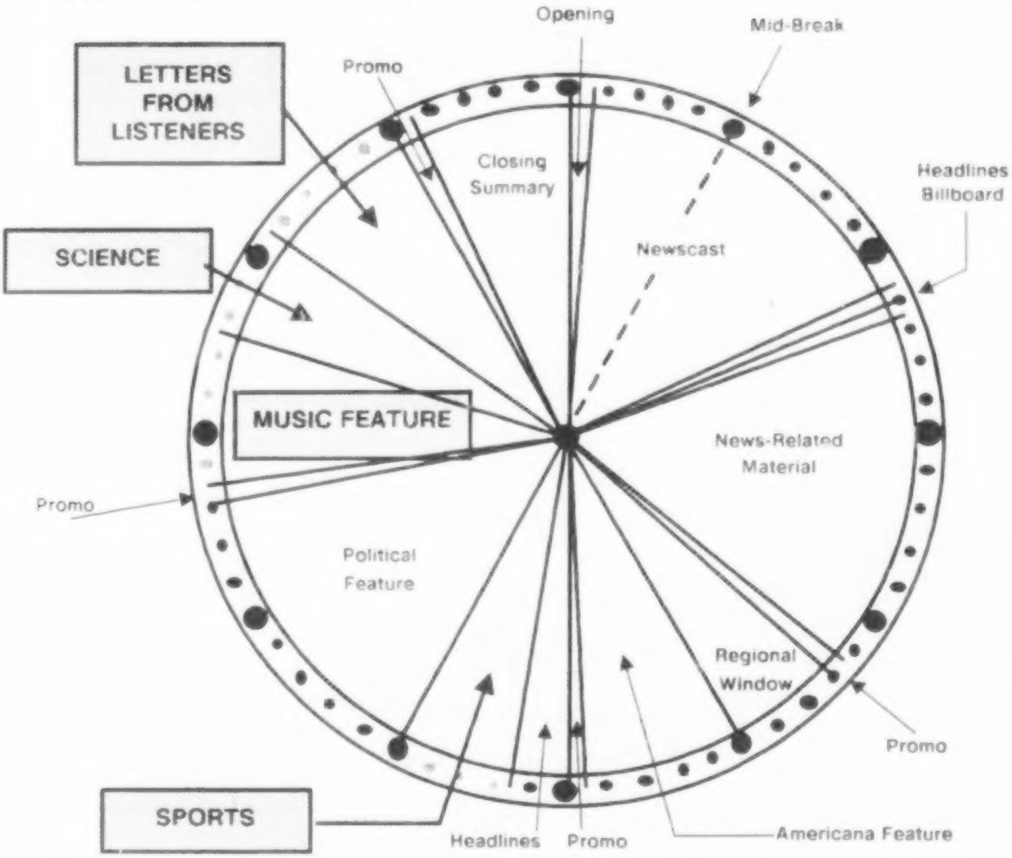
SPECIAL INTEREST FEATURE

Such features are, as the name of the category implies, about subjects of special interest. Topics in this category include **economics, science, sports, agriculture, youth**, and others. The subjects of these features, while almost always topical, are often not in the news -- and, therefore, give a program timeliness without repetition. They are most effectively used in conjunction with items which have high listener appeal -- in this example, a sports report after the headlines and a science report leading up to a *Letters From Listeners* segment.

LISTENER-ORIENTED FEATURE

Features which focus on people or topics suggested by the audience are not far behind the news as items of greatest interest to our listeners. Such pieces might include a segment of an interview with an entertainer who has cultural ties to the listening area, a report on activities within an American ethnic community, or a collection of letters from listeners whose questions are answered on the air.

Features are very effective when used as the subject of both promos and the "bait and hook" technique explained earlier. A *Letters From Listeners* segment, such as the one we have chosen to include in our sample clock, can be promoted throughout the broadcast to hold listeners during program segments which are of less direct interest to them.


Opening
Mid-Break
Promo
LETTERS FROM LISTENERS
Closing Summary
Newscast
Headlines Billboard
SCIENCE
MUSIC FEATURE
News-Related Material
Promo
Political Feature
Regional Window
Promo
SPORTS
Headlines
Promo
Americana Feature

EDITORIAL

Every language service must use an editorial in its unaltered form. Each service must use at least one editorial per week for every 15 minutes of daily broadcast time. For example: services broadcasting a total of 30 minutes per day must use a minimum of two editorials per week; services with 60 minutes daily use four editorials per week, and services broadcasting an hour and a half daily use at least six editorials a week.

Services must use any editorial targeted to the geographic area to which they broadcast or any editorial that is designated as a "MUST". Services with more than four consecutive hours of broadcast time must schedule the editorial so that it is heard at least once in each listening area. If the editorial is played on an evening broadcast it need not be scheduled for the Breakfast Show and vice versa.

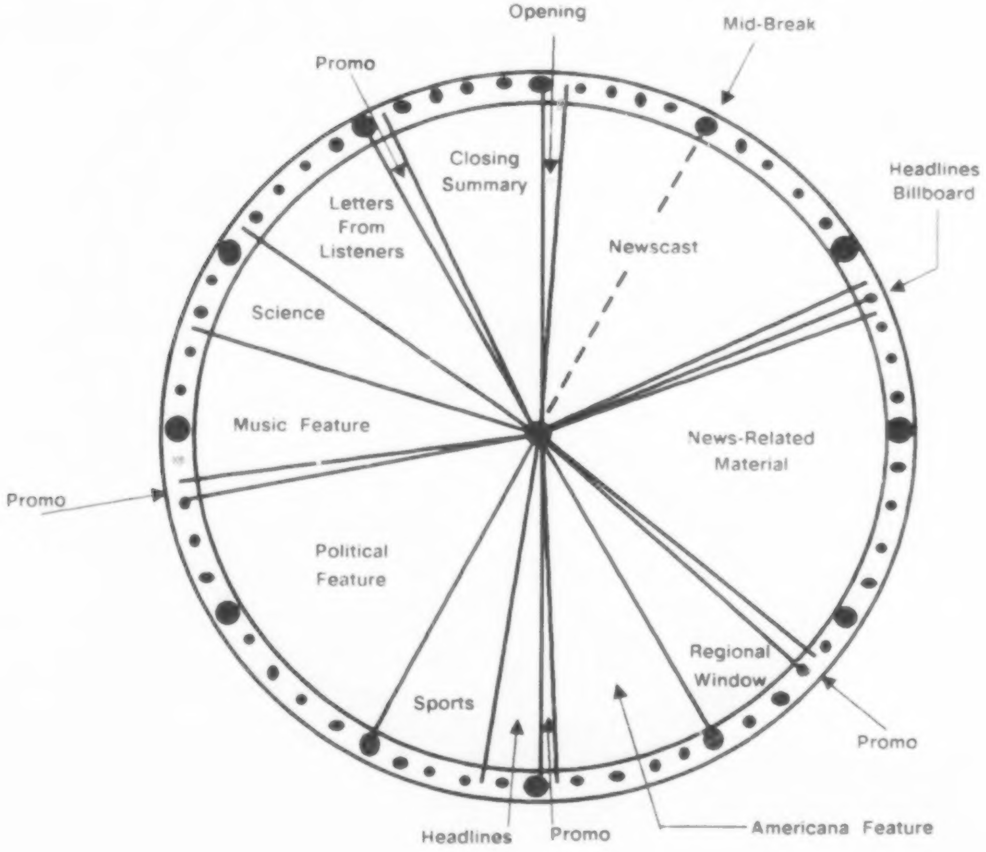
Services are encouraged to clearly separate the editorial from surrounding program material. (Some services buffer the editorial and place it at the conclusion of a 30- or 60-minute program segment.)

If the editorial relates to a piece of program material, a promo is appropriate at the end of that piece, saying that an editorial on the same subject may be heard at a certain time later in the hour.

Wherever you place it, however, remember to **separate the editorial clearly from news or news-related material.** The newscaster never reads the editorial.

A standard opening and closing theme is to be played before and after the editorial. The announcer or program host also reads a standard opening and closing announcement:

Cart:	Opening editorial theme.
ANNCR:	"Next, an editorial reflecting the views of the U.S. Government."
VOICE:	Voice reads the editorial.
ANNCR:	"That was an editorial reflecting the views of the U.S. Government."
Cart:	Closing editorial theme.


Opening
Mid-Break
Promo
Closing Summary
Headlines Billboard
Letters From Listeners
Newscast
Science
Music Feature
News-Related Material
Promo
Political Feature
Regional Window
Sports
Promo
Headlines
Promo
Americana Feature

BRIDGES

Bridges are very short pieces of music used between segments of a program. To be effective, they must enhance the subject matter they accompany -- that is, they should be appropriate to the preceding and following material. Selecting bridges with a common theme can make the difference between a "painting in sound" and a scattershot collage that doesn't seem cohesive.

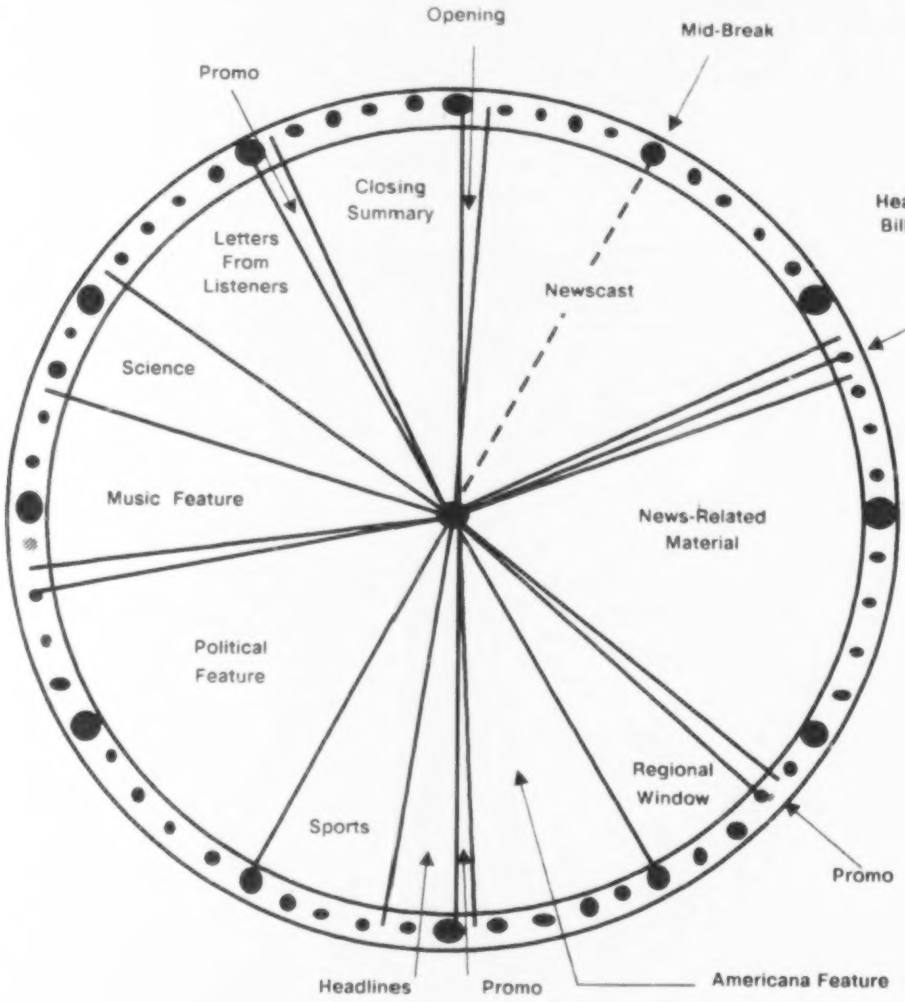
New bridges and themes are regularly assembled and distributed by the Music Director. These selections can greatly contribute to the creation of a "contemporary sound." Programmers and producers in services with target audiences which may be reluctant to accept Western music may want to use ethnic bridges. The Music Library will gladly assist in locating suitable indigenous music.

TIME CHECKS

Don't hesitate to throw in the time, either GMT or minutes after the hour. Time checks can help make programs more conversational and more informative, and provide a "live" quality to the broadcast.

PROGRAM CLOSING

The closing of a broadcast period should be read by the M.C. and should consist of a "thank you" to listeners for their attention, a quick word about a program or two coming up that evening or the following day, the frequencies on which that upcoming broadcast will be heard, and the standard instrumental Yankee Doodle. A program closing should take no more than one minute.


Opening
Mid-Break
Promo
Headlines Billboard
Closing Summary
Letters From Listeners
Newscast
Science
Music Feature
News-Related Material
Political Feature
Regional Window
Sports
Promo
Headlines
Promo
Americana Feature

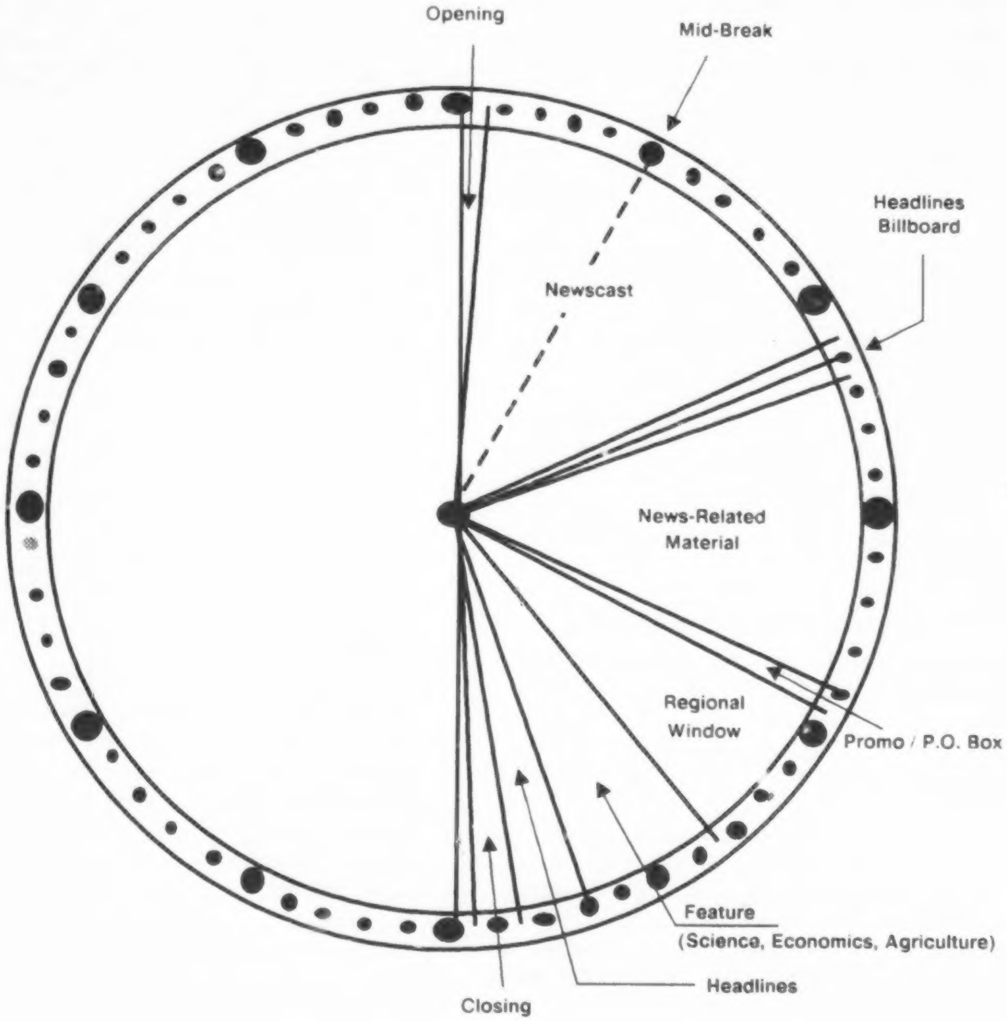
ONE-HALF HOUR PROGRAM CLOCK

The half-hour program clock provides programmers with many of the same opportunities found in the more extended versions, but there is the added pressure of making sure that each minute of material is carefully chosen and well suited to the needs of the listeners in the target area.

The half-hour program also starts with a newscast that includes a mid-break and ends with headlines. A billboard talks about the material that will round out the program -- material that includes reports from VOA correspondents, perhaps a backgrounder, a report from a stringer in a regional capital -- and finally a feature or two that is specifically chosen for its relevance to the interests and needs of listeners in the region.

It is perhaps the toughest of the programmer's many tough tasks to fill a small space, rather than a large one; in relative terms, it is easier to play the entire four-minute interview, rather than find the best two-and-a-half minutes of it.

But that is the challenge of the half-hour program -- a challenge that is rewarded with the loyalty of a listening audience that appreciates receiving the world's news and a bit more in just 30 minutes.


Opening
Mid-Break
Headlines Billboard
Newscast
News-Related Material
Regional Window
Promo / P.O. Box
Feature (Science, Economics, Agriculture)
Headlines
Closing

MAGAZINE-FORMAT PROGRAMS

If you have a magazine-format program with many disparate elements, as exemplified by the sample clock on the preceding pages, the following list of precepts will help you make a more effective program.

Keep individual items short -- the average narrated feature in a typical half-hour or one-hour magazine-format show should be between two and five minutes. Exceptions should be a result of discussion.

Seek variety -- vary topics, to keep listeners interested in what may be coming up.

Billboard frequently -- the billboard should highlight what might be of special interest in that day's program. Internal billboards should encourage listeners to stay tuned to particular material programmed for a specific time.

Schedule program materials consistently -- so that listeners know when to listen for what they want. This helps to attract and maintain a regular audience.

Emphasize topicality -- each program element, including individual musical numbers, should have a reason for its inclusion in the program.

Maintain flexibility -- program material should be so arranged that any late-breaking news development can be included in the program without major disruption or reorganization.

Personalize the presentation -- the host or M.C. ties the program together and makes a whole out of many different elements. Thus, the tone of the host is friendly, yet matter-of-fact. He or she introduces and leads out of individual items and promotes material coming up later in the show or in subsequent programs.

If the program is a Breakfast Show -- develop a "morning sound." This sound is tailored to attract an audience which is rising in preparation for a new day. Present as much information as possible -- in small bites. As a rule, leave heavy information and "think" pieces for the evening shows. Music selection reflects the concept of "gearing up," with an optimistic spirit.

STARTING A NEW SERIES

VOA broadcast services are constantly analyzing audience research surveys, questioning contacts, and sifting mail for clues about new program themes or ideas which might interest listeners. As you plan a new series, remember that a number of tools are available. These include the Current Affairs Division script archives, Audio Services, the Book and Music Libraries, and the expertise of NEB writers in such areas as economics, science, and sports. Special English also has archives, including past scripts on American history and culture. The Book Library has volumes from the distinguished *VOA FORUM* series on the American experience of the 1960s and 1970s. The Special Events Branch can provide information on the availability of potential interviewees, forthcoming multilingual trips, and other information which may be helpful in planning a new series.

ANNIVERSARIES: HARNESSING THE PAST

A broadcast service can often use a special day as a reason to schedule special programming. For example, American holidays like Independence Day, Labor Day, Thanksgiving, and Christmas lend themselves ideally to special programming. Historical anniversaries are also useful pegs on which to hang special broadcasts or broadcast segments. For example, on the anniversary of George Washington's birth a service might wish to program a segment on the first American president, and the announcer's introduction might read something like this:

> **"On this day, 250 years ago, America's first president, George Washington, was born. Today, we look at his life and the impact he had on the founding of the nation."**

A service might also schedule some special programming on the anniversary of its first broadcast. Such occasions give VOA programmers a chance to link contemporary events with the history of the listening region. Anniversaries permit listeners to reflect for a moment on why the Voice of America is broadcasting to their part of the world. A list of anniversaries follows.

Albanian*	May 13, 1943
Amharic	September 20, 1982
Arabic*	February 9, 1942
Armenian	June 24, 1951
Azerbaijani*	June 24, 1951
Bengali	January 1, 1958
Bulgarian	August 15, 1942
Burmese*	June 24, 1951
Cantonese*	1941
Creole	1987
Czech/Slovak	October 13, 1941
Dari	September 28, 1980
English	February 26, 1942
English (Africa)	August, 1963
Estonian	June 3, 1951
Farsi (Persian)*	1942
French (Africa)	March 7, 1960
Georgian	May 26, 1951
German*	February 24, 1942

Greek	November 1, 1942
Hausa	January 21, 1979
Hindi*	May 13, 1951
Hungarian	August 3, 1942
Indonesian*	August, 1945
Korean	August 29, 1942
Khmer (Cambodian)*	August 15, 1955
Lao	February 8, 1962
Latvian	February 16, 1951
Lithuanian	February 16, 1951
Mandarin	December 28, 1941
Pashto	July 4, 1982
Polish	May 7, 1942
Portuguese (Africa)	May 9, 1976
Portuguese (Brazil)*	August 18, 1961
Portuguese (Portugal)*	June 6, 1942
Romanian	November 2, 1942
Russian	February 17, 1947
Serbo Croatian	March 26, 1943
Slovene*	June, 1946
Spanish (Americas)*	March, 1960
Spanish (Spain)*	June 8, 1942
Swahili	May, 1964
Thai*	March, 1942
Tibetan*	1951
Turkish*	February, 1942
Ukrainian	December 12, 1949
Urdu*	May 13, 1951
Uzbek*	February 5, 1956
Vietnamese*	1943

*Broadcasting was interrupted for a period of time before being resumed. Dates above are the original starting dates, not the dates for resumption of broadcasting.

SHORT-TERM CHECKLIST: THE DAILY BROADCAST

The program clock provides a framework for assembling program elements. It is the result of a study of the listening area, a review of NEB resources, a careful analysis of service, branch, and division capabilities for providing original material, and the relationship of all of the above to the requirements of the VOA Charter. Is it necessary to repeat all of these steps every day when putting a program together? Of course not. It may be helpful, though, to refer to this checklist -- a handy day-to-day reference guide for program planners throughout VOA. In fact, this checklist was assembled by broadcasters attending a VOA production workshop.

Audience -- Have in mind a profile of your listening audience. Only in this way will your program be relevant to their interests. A critical element of this profile is language -- the language of VOA broadcasts must be up-to-date with the language of the listening area. This is accomplished by listening to broadcasts from the area, reading local periodicals, and talking at length with visitors from the region.

Subject -- What is the information you want to convey? How can you treat the subject in ways which serve your listeners and VOA Charter principles at the same time?

Broadcast length, time, date -- Programs have an assigned length, a critical factor to consider when selecting material. The time of day in the listening area -- dawn or dusk, early evening or late night -- is also important. Finally, does the date, or the day of the week, have special significance?

Type of program -- Is it a news program? A documentary? A drama? An interview program? A music show? Some combination of several elements? The type of program you broadcast very often is determined by the first three items on this list.

Program conference -- Each program depends for its success on how well members of the broadcast team work together. Several hours before airtime, the team leader should assemble the M.C., the producer, and other members of the team to discuss the program.

Program elements -- Among the elements needed to assemble a program are news copy, NEB scripts, written continuity (or a single framework if the program is to be ad libbed), themes and bridges, inserts from Audio Services and the Music Library, actualities, recorded interviews, and live voices. Each element must be assigned well in advance and checked for progress as preparations move along.

Resources -- Once you have determined the elements you need, make sure you know where to find them, that they are available, and that you have standby material in case part of your plan falls through.

Layout -- Once you have obtained all the necessary resources, use your program clock to construct a layout for the day's broadcast. Remember, you may be flexible in following the clock; you should neither ignore it nor be enslaved by it. In programming news-related material, remember to coordinate such items with the corresponding stories in the newscast.

Writing -- Experienced writers understand the importance of comprehensive research and are aware of available housewide resources. Continuity should be part of the program, not an interruption. The writer of a program must produce a draft script in time for editing before the broadcast.

Editing -- This is as important as writing in determining the success of your program. An editor should be concerned with accuracy, style, suitability of subject, the audience, program length, production, and whether the program meets the goals set in the program conference.

Casting -- The use of different, alternating voices is a device for holding the listener's attention. The technique should not be overused, lest the listener become distracted. But a quote, for example, should be read by a voice other than the narrator's. A female quote should be read by a woman's voice, a male quote by a man's. If two voices are used in a newscast, stories should be divided by subject, rather than simply alternated. For example, three stories about a presidential address and national and international reaction to it should be read by the same voice.

Assembly -- You now have all the elements of your program -- script, casting, music, and sound. It is now time for final assembly. Do any of the elements need further preparation? Should music or sound be on cartridge? Is a studio scheduled?

Rehearsal -- Professionalism demands a rehearsal whenever possible. Program planners should insist on this. Every person associated with the program should be familiar with the material to be broadcast.

Broadcast -- Remember to observe professional rules of studio behavior. The producer must have the cooperation of all other participants to insure the success of the production. The M.C. and other announcers should communicate with the listener as if in a one-on-one conversation, speaking at a normal rate of speed -- if anything, a bit slower than normal to compensate for the difficulties of shortwave listening.

Follow-up -- Every program should have a follow-up session. Colleagues and supervisors should listen and provide constructive feedback to all members of the team. It's a sure way to strengthen everyone's skills and to make the next program even better. And don't forget the radio log: it's the producer's responsibility to make sure that an accurate record of program content is prepared and filed with the service chief for future reference.

IN THE STUDIO

The best writing, based on the best interviews and the best research in the world, cannot have the most positive impact on listeners unless it is prepared in the editing booth and produced in the studio in the best possible manner. VOA producers have the last say in how a radio program sounds before it is aired. It is their job to work with scripts, actuality insert reels, music, sound effects, and the talent voicing the program to make it sound smooth, well paced, well timed, and well integrated. This section addresses some of the skills needed by the VOA producer.

IN THE PRODUCTION BOOTH

This facility -- sometimes an actual booth, sometimes a desk and tape editing machine -- is where the producer edits and times tapes, auditions music, monitors programs or program segments for errors or production flaws, and completes the necessary paperwork before and after studio sessions. Standard equipment includes a tape editing deck with appropriate amplifiers, speakers, timing devices, usually a three-speed turntable, and a cartridge playback.

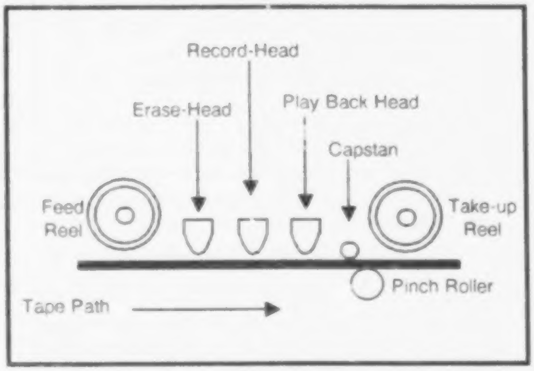
EDITING AND SPLICING TAPE

As radio listeners around the world have become more and more interested in the latest news, VOA managers have increased live programming whenever possible. This is to take full advantage of that characteristic of radio which makes it unique among the media -- immediacy.

Even so, there will always be a need, particularly among the larger broadcast services, for pre-recorded programs and program segments -- whether they are short, one-voice recordings of news inserts or editorials or longer, more complicated documentaries mixing many voices, sound effects, and music.

The producer's role in preparing pre-recorded material is an important one. He or she must assemble the elements for such material, meeting all of the requirements set forth in the script. The elements must be combined in a recording session. Errors must be corrected once the session has ended. And the final tape -- ready for broadcast -- must be stored in the appropriate place.

One of the most important steps in this process is the editing of recorded sound -- the use of editing blocks, razor blades, splicing tape, plastic leader tape, grease pencils, and audio tape to recreate a "live" situation. There are many approaches to editing tape. Here are some general guidelines, as well as some specific requirements, observed throughout VOA:



- Before you edit tape, if time permits, wash your hands. Oil and dirt will weaken a splice. If you eat at your desk, tape editing should not be done while eating.
- If splicing tape has been sitting for more than 24 hours, throw away the first two inches. Its adhesive has been exposed to the air and is partially dried up.
- Always use a grease pencil to mark the tape. Be careful not to mark the playback head. If you do, clean it off with denatured alcohol and a clean cloth or cotton swab.
- Use only sharp razor blades or cutters built into tape recorders to cut tape, not scissors or other implements. Do not try to break a tape by hand, as you will stretch it and distort the sound.
- On the editing block supplied with each tape deck, place the tape squarely in the groove and **cut along the diagonal line**. Use of the vertical line for splicing will produce a weak splice and a "pop" on the air.
- If you're repairing a splice, remove the old splicing tape before applying new. **NEVER** put new splicing tape on top of old splicing tape.
- Use between one and one-and-a-half inches of splicing tape for each edit, with the cut in the middle.
- If the splice is crooked, make it again. A bad splice could shut off the playback machine.
- If you're cutting out a sentence which an announcer has repeated, make your first cut at the first sound of the first word of the segment to be discarded, and your second cut at the first sound of the first word of the segment to be retained. In that way, you will preserve the announcer's natural pattern of pacing, speaking, and breathing.
- For normal studio use, leader tape should be no less than eight feet, or two-and-a-half meters, in length at both the beginning and the end of the reel. That's about four times the width of the top of your editing machine.

- Between tape actuality cuts, use eighteen inches, or forty-five centimeters, of leader. That's approximately the width of the metal portion of the top of your editing machine. However, if you are producing a script with very little text between cuts and the studio technician will have to cue up each cut by sight, the leader tape should be no longer than seven or eight inches.
- Do **NOT** use leader tape to substitute for a pause for breath by the announcer or to lengthen a pause between two words or two sentences. There are two reasons for this. First, the sound levels between recording tape and leader tape are different. Second, studio technicians are trained to stop and recue an insert reel when they see leader tape. Instead, find a long pause within the body of your recording and transplant this blank segment to the spot where the pause should be. It has the same sound ambiance and tone. This way, you'll solve two problems at once.
- At VOA, all tapes are processed and stored on ten-inch reels, from thirty-second promos to one-hour programs. Smaller reels are used only for shipment. Cartridges should be used for short promos, bridges, and inserts. Keep in mind, though, that carts have a short shelf life. In fact, considering the repetition of play at VOA, the life of a cartridge is only a matter of months. **Every cart should be taken out of service and its information re-recorded from a master tape on a new cart every six months to ensure a clean, crisp sound and avoid in-studio problems.** Many services replace carts around the time of their seasonal schedule changes.
- When rewinding or fast-forwarding a tape, pull the gate out to prevent excessive wear on the playback head.
- When fast-forwarding or rewinding at full speed, never push the stop button without first "putting on the brakes." The tape reel is spinning so fast that the tape can sometimes break or spill off the reel onto the floor. Instead, if you are fast-forwarding, push the rewind button; if you are rewinding, push the fast-forward button; then push stop. This will slow down the spinning of the reels enough to prevent tape from breaking or spilling. The same procedure applies whether you are using two large reels, a large and a small reel, or two small reels.
- Be sure to adjust the tension knob on your tape machine to match the size of the reels you're using.
- If there's a problem with equipment don't try to fix it yourself. Ask your executive producer to call Technical Support for needed adjustments and repairs.

BEFORE GOING TO STUDIOS

KEEP IN TOUCH WITH . . .

- The executive producer, language service chief or senior editor to make certain that your assignments are clearly understood.
- The editor/team leader (T.L.) of your program to make certain that you have all of the elements required for your studio session.
- The cast members of your program to make certain they have adequate time for rehearsal and know what is required of them.
- The news reader, if your program is a live news broadcast, to plan for last-minute tapes, updates, or other changes.
- Traffic, if there are line feeds, two-ways, or unusual recording or studio requirements such as the need for a remote audio feed during a live broadcast.

LAST BUT NOT LEAST . . .

- Be certain to audition all tapes and discs to make sure:
  - that you've got them all -- and that the ones you have are the right ones;
  - that they are free of fluffs or errors;
  - that they're organized and timed properly; and,
  - that they are broadcast quality.

OUTSIDE THE STUDIO

Leave your cigarettes behind. Smoking is not permitted in studios or control rooms.

You'll see a sign just above the studio's doorjamb which will tell you the studio number. VOA's many studios are capable of handling a wide range of functions including broadcasts, recording sessions, conference calls, and two-way transmissions. (There are also several announce booths which are for recording or broadcasting one or two voices and are not used for production.) Your assigned studio will always be referred to by number, and you'll probably use the same studio most of the time.

The studio door sign will tell you some other things as well:

- If none of the indicators are lit, that means the studio is not being attended by a studio technician and is out of use.
- If the green "In Use" light is on, that means a studio technician is there, the power is on, and the equipment is ready to go.
- If the red "Recording" light is on, that means that a recording session is under way and that the proceedings are being recorded in Central Recording.
- If the red "On Air" light is on, that means that Master Control is feeding the studio sound to VOA transmitters and to listeners overseas.

As you open the corridor studio door, you'll step into a control room. You should keep conversation to a whisper in the control room if a broadcast or a recording session is underway. To prevent the intrusion of unwanted sounds it's important to keep all doors in the studio complex closed at all times.

Control rooms should be kept free of trash and should never be used for storage.

As a security measure, the corridor door to every studio is kept locked when unattended by studio technicians. They are the only VOA staff members who may unlock studio doors. No other personnel are authorized to have keys.

IN THE STUDIO

In every studio, you'll find a full complement of furniture, table and floor microphones, earphones, and talkback equipment. For live coverage of special events, television sets and special audio lines are added. If you wish to move or adjust microphones in a substantial way -- that is, shift them from one place to another -- you must ask the studio technician to move the equipment.

Similarly, if the furniture arrangement is not suitable for the broadcast or recording session you are about to undertake, the studio technician is responsible for making the desired changes.

In each control room, you'll find the following basic equipment:

- An audio console capable of mixing live and recorded sound from a wide range of sources;
- A patch panel to hook up with outside sources or increase in-studio capabilities;
- Three reel-to-reel tape decks for recording and playback, operating at 7 1/2 (the VOA standard) or 15 inches per second;
- Two three-speed disc turntables;
- A compact disc playback machine;
- A one-spot cartridge machine for recording or playback;
- Special cartridge machines for playback (see "CARTRIDGE" in Glossary);
- Overhead loudspeakers for both program and audition;
- An intercom between the studio and the control room;
- A clock synchronized with a master chronometer in Master Control;
- An interoffice telephone which connects the studio technician with Master Control;
- A normal telephone connecting the producer with other VOA offices and outside commercial lines;
- Standard control room furniture, including a work table, a high stool, and at least one straight-backed chair.

If you are a producer, you and your studio talent should always get to the studio on time. Don't waste studio or technician time.

As a producer, you should take full advantage of the 15-minute pre-test period which precedes every broadcast. This is the time to have last-minute rehearsals with your announcer(s), to select and test opening cartridges, to cue up tapes and discs, and to make sure you have everything you need for the upcoming broadcast. Only those materials which you plan to use in your broadcast should be auditioned; playing other materials can be confusing to studio technicians and studio talent. You may record during pre-test but only for the upcoming broadcast and only after notifying Master Control. Recording must end five minutes before the broadcast begins.

Effective communication between you and your studio technician is a must. It's important to know what you want to do and how you want to do it before arriving in the control room. This is particularly important if out-of-studio services such as two-way circuits or the use of Central Recording are scheduled, or if poor quality inserts or tapes must be compensated for. A small card listing the order of carts and tape inserts for your show is also helpful to the technician.

Before and during your studio session, whether it's for recording or broadcast, make sure you have all the forms you'll need and that they're filled out by the time you've completed your assignment. This is especially true for program content reports. **The producer is responsible for filing radio logs or entering all program content data on SNAP immediately after the conclusion of the broadcast he or she has produced.** At the end of your shift, make sure you've filled out and signed **all** forms and filed them in the appropriate places.

As the producer, you are also responsible for overseeing the work of the studio talent. Make sure that when announcers come in and out of the studio during a broadcast they are quiet, they pick up scripts carefully without rustling paper, and that they don't slam any doors while another announcer is reading. It is understood, of course, that no announcers should leave the studio during a broadcast without alerting you.

All microphones should be treated as being "live," even when you're not on the air. Any mike switched to the program mode -- for testing, recording, or broadcasting live -- sends a signal throughout the house on the Monitron. Therefore, nothing should be said in front of a mike that you wouldn't want others to hear.

When you want to take a voice level make sure your announcer knows that his or her voice volume is to be tested. Have the announcer speak or read at a normal broadcast tone and speed until you and the studio technician are satisfied. The studio technician will be looking to make sure that the announcer's voice falls into the proper range on the VU Meter. Your job is to ensure that the voice has presence and good tone quality and that delivery is natural and on-mike.

Each announcer delivers differently -- some project their voices up, some downwards, some to the side. The technician must account for this when adjusting the microphone and should angle it up or down or move it a greater distance away from the announcer's mouth to avoid popping consonants and sibilant s, sh, ch, z, zh, or j sounds. In a multi-voice situation, like an interview or press conference, each mike should be adjusted separately to eliminate feedback or a hollow sound, and then a level should be taken with all mikes open.

Did your announcer just mispronounce a word or make a mistake? Is the tone of voice not appropriate to the material? Does the announcer sound sleepy and bored instead of alert and interested? If you're recording, stop and do it over again -- checking, if necessary, with the editor of the script. If you're broadcasting live, a judgment will have to be made immediately as to what to do. In any case, it's your responsibility to see to it that the mistake is not made a second time.

Did you misjudge the time -- and end a broadcast one minute too soon? You are responsible for ensuring that your announcer/master of ceremonies has taken to the studio adequate promos, frequency announcements, meter band listings, a VOA address for listener mail, and closings of different lengths to complete a broadcast in case of a misjudgment in timing. **DO NOT** fill unanticipated dead air with music unless it is absolutely necessary.

PRODUCING SPOTS WITH MUSIC

Music is one of the most effective tools you can use in the art of sound. With practice, your skill in using it will develop as your ear sharpens and as you learn what works -- and what doesn't. There are some basic rules regarding the creative use of music:

- Music should complement the content of the program and not distract the listener.
- Don't hold music under voices too long.
- Except as a cross-fade under an announcer, do not blend two different pieces of music.
- Vocal music, as a rule, should not be faded or dead-potted (see Glossary).
- VOA program policy prohibits the partial playing of any country's national anthem, including our own, or talking over it.
- Music should be appropriate to the mood you wish to establish.
- Short appropriate musical stings and bridges give texture to an airshow. Selecting a variety of bridges with a common theme running throughout can make the difference between a "painting in sound" and a scattershot collage that doesn't seem cohesive. Indigenous bridges reflecting the music of the target area are particularly useful as a tool to help attract listeners.
- Music should always have a specific purpose.

PUTTING IT ALL TOGETHER FOR SHORTWAVE OR REBROADCAST

When you mix sound, there are two rules to follow. First, each sound in the mix should be as clear as possible -- that is, actualities should be sharp, not muffled, and records should be clean, not scratched or noisy. Second, the sounds heard together should be balanced in volume so there is no interference with or distraction from their combined message. For instance, when the announcer's voice is to be the dominant sound, music, sound effects, or actualities should be faded low enough so that his or her words are easily understood. Doing this requires practice, but your ear will soon know the difference between a good mix and a bad one.

Mixing sounds in sequence -- cross-fading -- is a transitional device tying a program together by blending sounds from the part just ending with sounds from the part you are introducing. The blending of sound should take place quickly to prevent confusion. Cross-fading, when it's done well, is a smooth and effective way of moving the listener from one point in your program to the next.

Always keep in mind that radio listeners have only sounds to help them understand your message. Your effectiveness as a communicator will depend on how skillful you are in using sound.

PRODUCING LANGUAGES YOU DON'T UNDERSTAND

This sounds more difficult than it actually is. As a practical matter, it is desirable to have language-qualified producers in the control room. Sometimes it is necessary to assign someone who does not speak the language of the broadcast being aired or prepared. If you find yourself in that situation, it will be more important than ever to establish a close working relationship with announcers in the studio. Because you may not be able to read the script or understand the spoken word, you won't be able to know for certain when the announcer is ending a sentence, an introduction to a tape, or a program announcement.

The announcer, therefore, will have to cue you before you cue the studio technician -- and it must be understood that **the technician can take cues only from you**. At the same time, the announcer must be prepared to read your hand signals to know how much time is left before the beginning of the next program element or the end of the broadcast. In short, planning, communication, and cooperation -- essential to the success of any VOA program -- are required in extra measure when producing and directing in a language you don't understand.

IN CASE OF AN EMERGENCY DURING A LIVE BROADCAST

Simply stated, the show must go on. You've got to find a solution -- fast. If a tape breaks on the air, have the studio technician let it run off onto the floor while keeping the playback machine running. If there's a news flash or bulletin, either wait for a short segment to end or break into a long one at an appropriate juncture. If there's a medical emergency, phone for help (9-911) -- and keep the program on the air. You'll never be fully prepared for a crisis when it hits. Just remember, it's part of your job to be able to "think on your feet."

WHEN CLOSING OUT A BROADCAST

You'll probably need material to fill the gap between X and Y breaks (see Glossary). Be sure to check with your division's executive producer for the latest listing of these breaks, which permit Master Control and overseas transmitters to drop out of, or return to, prearranged schedules.

HAND SIGNALS AND THE INTERCOM

When you want to use the intercom, push the button on the console in front of you. You must keep the button down to be heard in the studio. The performer can always be heard in the control room if the mike is on audition. You will not be able to be heard on the loud speakers if any mike is in the program mode. When talking to talent not on the air when another announcer is on the air, select only the talkback position for that person and your comment will go only to those earphones. If you can't or don't wish to use the intercom, you can communicate "through the glass" quite effectively by using hand signals.

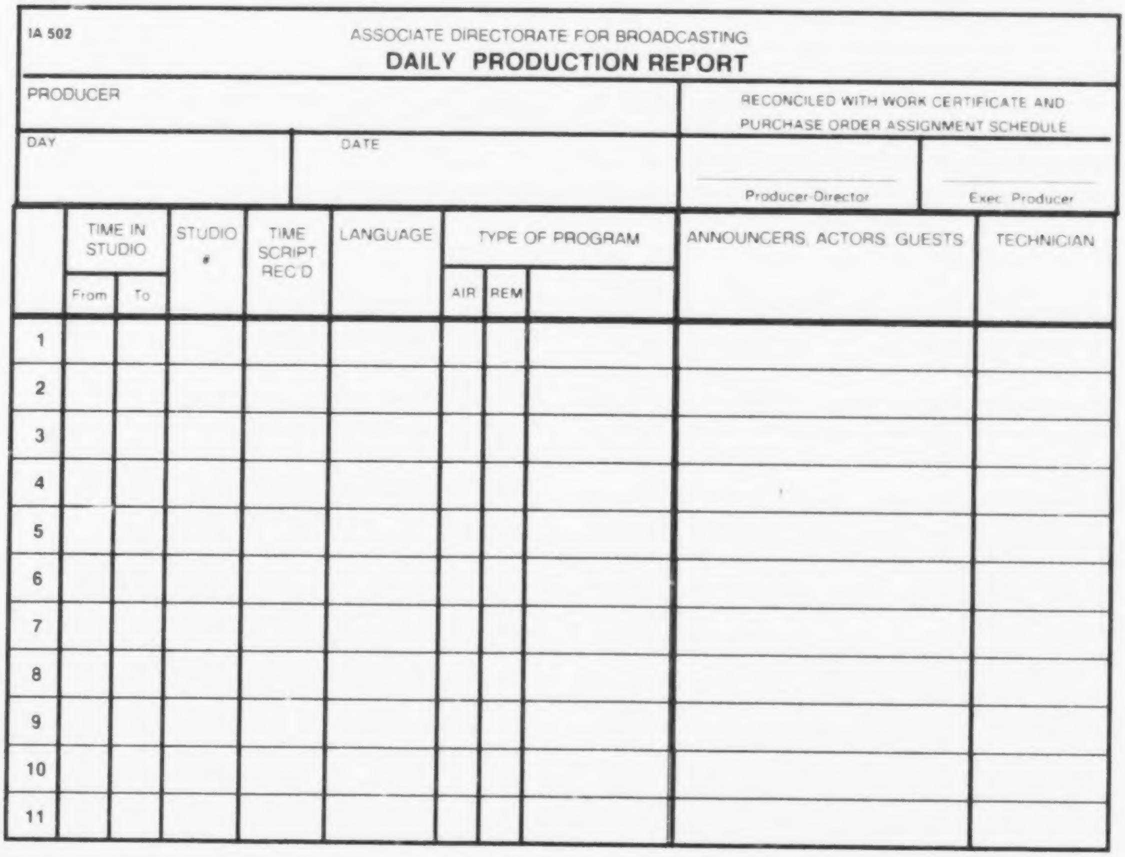
PRODUCTION FORMS

In every large organization, there are forms which document daily operations. At VOA, these forms include the Daily Production Report, the Master Sheet for Language Recordings (known as the Pink Sheet), the Cover Sheet for Broadcast Scripts, the Airshow Format (referred to as Producers' Worksheet), the Producer's Daily Assignment Sheet, the Dub Slip, the VOA Label, and the Radio Log.

DAILY PRODUCTION REPORT

The Daily Production Report -- documents the daily activity of a producer, covering both recording sessions and live broadcasts. On it, he or she documents the time of the session, the studio number, the time the necessary script material was received, the type of studio session (either broadcast or recording), names of all participants, and, the studio technician's name.

Any incident or mishap during the show should be explained on the back of this form and in the "Remarks" block on the bottom of the Cover Sheet For Broadcast Scripts. At the completion of the day's work, the producer files the Daily Production Report and relevant Purchase Order Vendor forms with the executive producer. The executive producer reviews the report and discusses it with the producer concerned and, if necessary, with the studio supervisor. The Production Report is filed together with the Daily Schedule in the division.



IA 502

ASSOCIATE DIRECTORATE FOR BROADCASTING

DAILY PRODUCTION REPORT

PRODUCER

RECONCILED WITH WORK CERTIFICATE AND PURCHASE ORDER ASSIGNMENT SCHEDULE

DAY

DATE

Producer-Director

Exec. Producer

	TIME IN STUDIO		STUDIO #	TIME SCRIPT REC'D	LANGUAGE	TYPE OF PROGRAM			ANNOUNCERS, ACTORS, GUESTS	TECHNICIAN
	From	To				AIR	REM			
1										
2										
3										
4										
5										
6										
7										
8										
9										
10										
11										

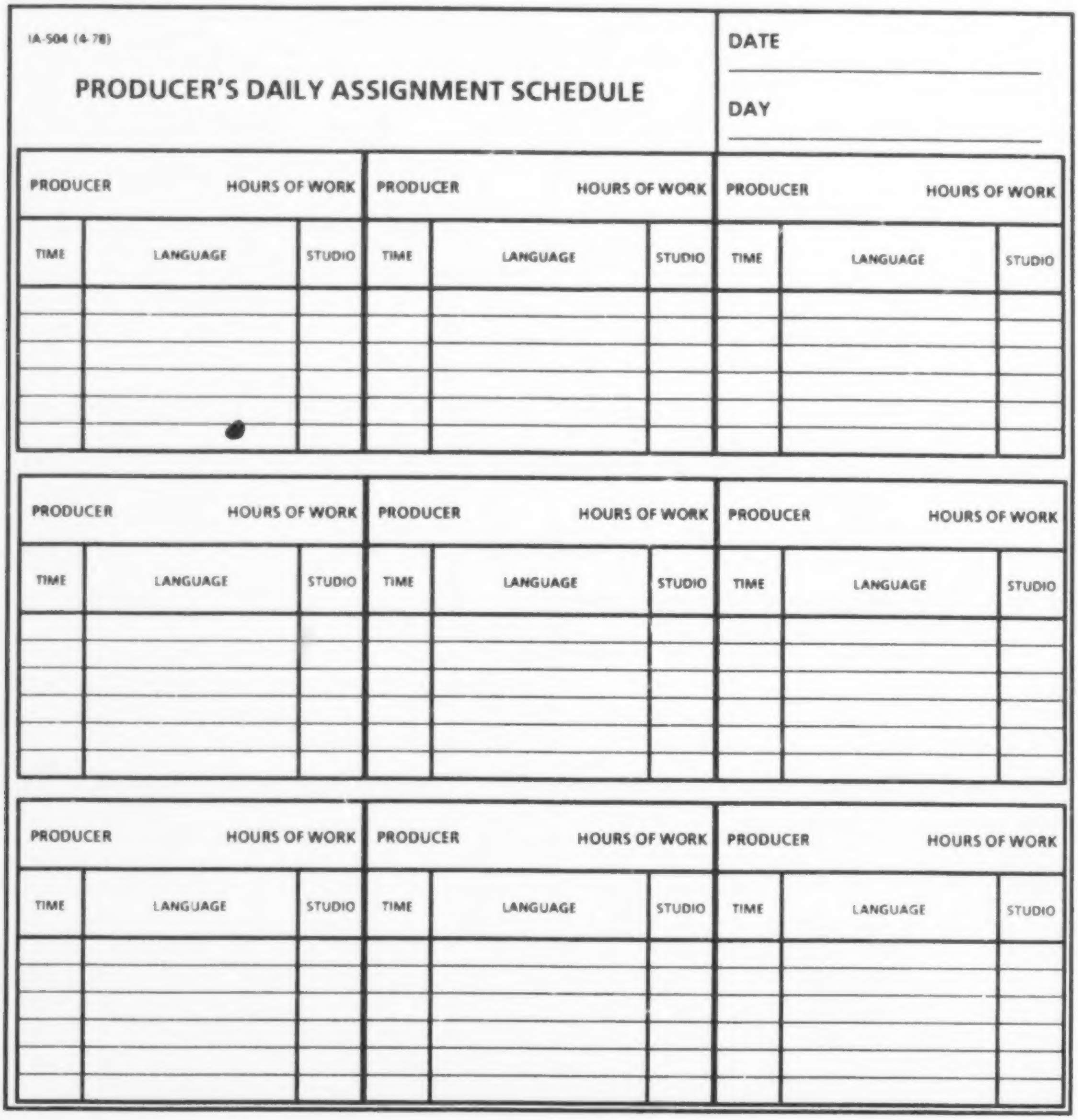
(Place Remarks on Reverse Side)

PRODUCER'S DAILY ASSIGNMENT SCHEDULE

The Producer's Daily Assignment Schedule -- shows the producer's name and his or her working hours. It also indicates the times of assignments, language, and studio number.

This Daily Assignment form is filled out by a division's executive producer, sometimes daily, but usually a week ahead of time. It is posted outside the production office in each division.

Unexpected events may force changes in the language assignments and studio numbers during the course of the day. For this reason, each producer should check his/her assignment sheet regularly.



IA-504 (4-78)

PRODUCER'S DAILY ASSIGNMENT SCHEDULE

DATE ____________________

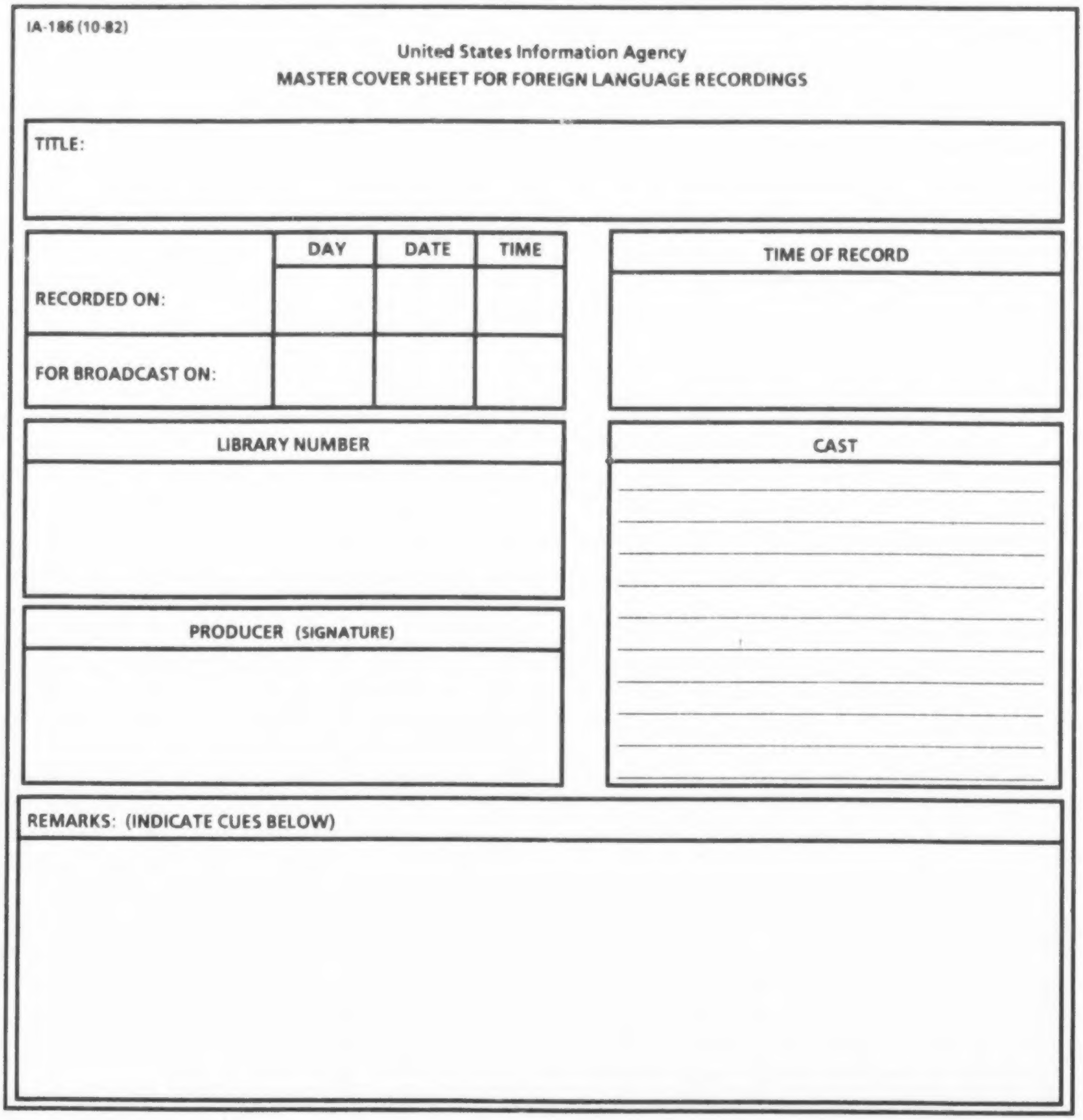
DAY ____________________

PRODUCER	HOURS OF WORK		PRODUCER	HOURS OF WORK		PRODUCER	HOURS OF WORK	
TIME	LANGUAGE	STUDIO	TIME	LANGUAGE	STUDIO	TIME	LANGUAGE	STUDIO
PRODUCER	HOURS OF WORK		PRODUCER	HOURS OF WORK		PRODUCER	HOURS OF WORK	
TIME	LANGUAGE	STUDIO	TIME	LANGUAGE	STUDIO	TIME	LANGUAGE	STUDIO
PRODUCER	HOURS OF WORK		PRODUCER	HOURS OF WORK		PRODUCER	HOURS OF WORK	
TIME	LANGUAGE	STUDIO	TIME	LANGUAGE	STUDIO	TIME	LANGUAGE	STUDIO

MASTER COVER SHEET FOR FOREIGN LANGUAGE RECORDINGS

The Master Cover Sheet For Recordings ("Pink Sheet") -- is filled out for every script that is recorded on tape and must show the origin of the script, its title, and all coding and computer numbers. If the script is a correspondent report, the name and location of the correspondent must appear at the top of the sheet.

Boxes are provided for the day, date, and time of recording and broadcast, as well as for duration ("Time of Record"), the talents' names, and the producer's signature. If the tape is to be filed with Audio Services, its staff will assign a file number. Instructions regarding any other aspect of the piece should be placed in the "Remarks" section at the bottom of the sheet.



IA-186 (10-82)

United States Information Agency

MASTER COVER SHEET FOR FOREIGN LANGUAGE RECORDINGS

TITLE:

	DAY	DATE	TIME
RECORDED ON:			
FOR BROADCAST ON:			

TIME OF RECORD

LIBRARY NUMBER

CAST

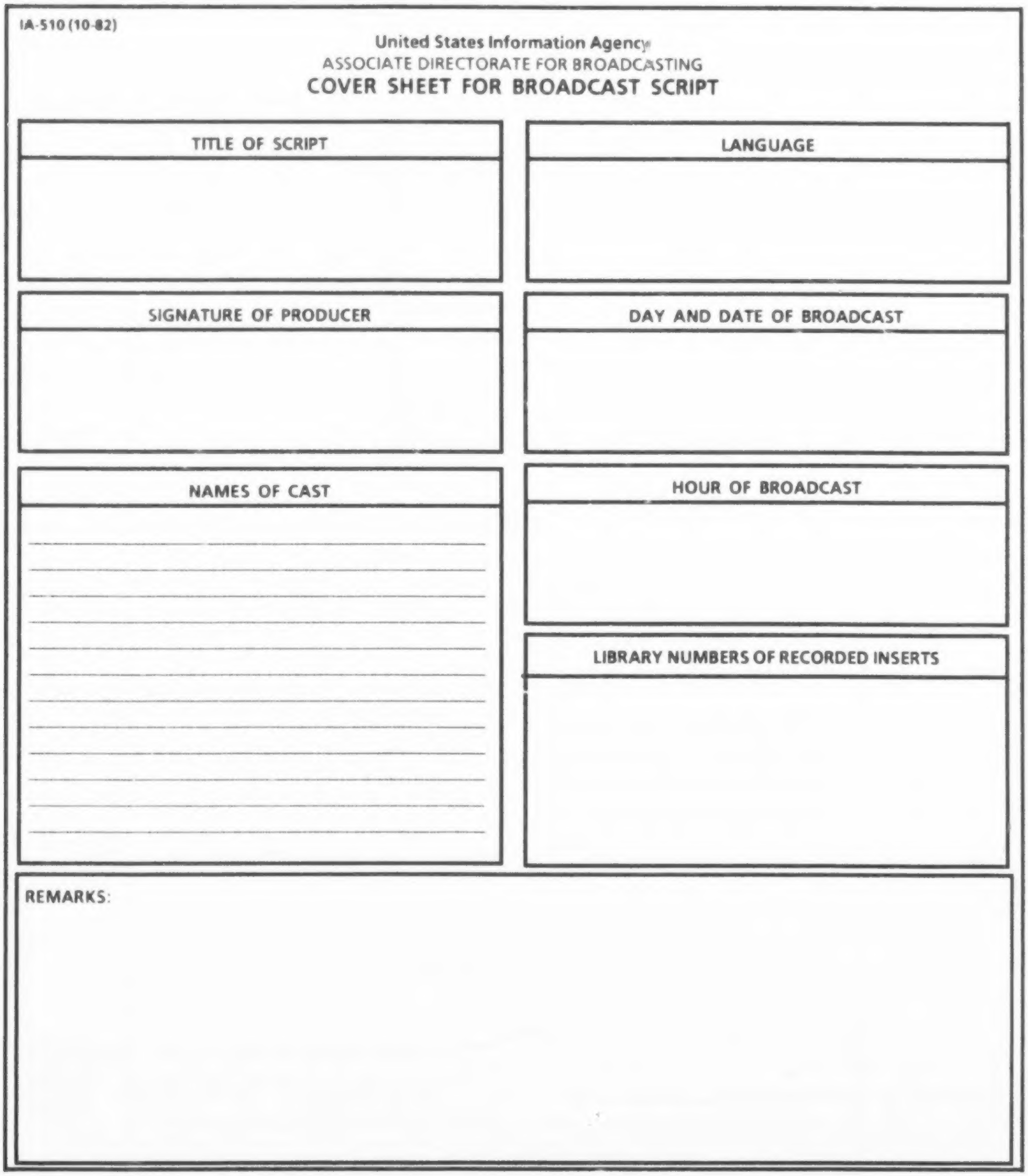
PRODUCER (SIGNATURE)

REMARKS: (INDICATE CUES BELOW)

COVER SHEET FOR BROADCAST SCRIPTS

The Cover Sheet For Broadcast Scripts -- is prepared on completion of a broadcast by the producer. The information needed on this sheet is self-evident.

Any discrepancies -- such as miscues, equipment failures, and late-arriving announcers -- which cause mistakes on the air, must be noted in the "Remarks" section, as well as on the back of the Daily Production Report. Such an entry must include the time and duration of the incident.



IA-510 (10-82)

United States Information Agency
ASSOCIATE DIRECTORATE FOR BROADCASTING
COVER SHEET FOR BROADCAST SCRIPT

TITLE OF SCRIPT

LANGUAGE

SIGNATURE OF PRODUCER

DAY AND DATE OF BROADCAST

NAMES OF CAST

HOUR OF BROADCAST

LIBRARY NUMBERS OF RECORDED INSERTS

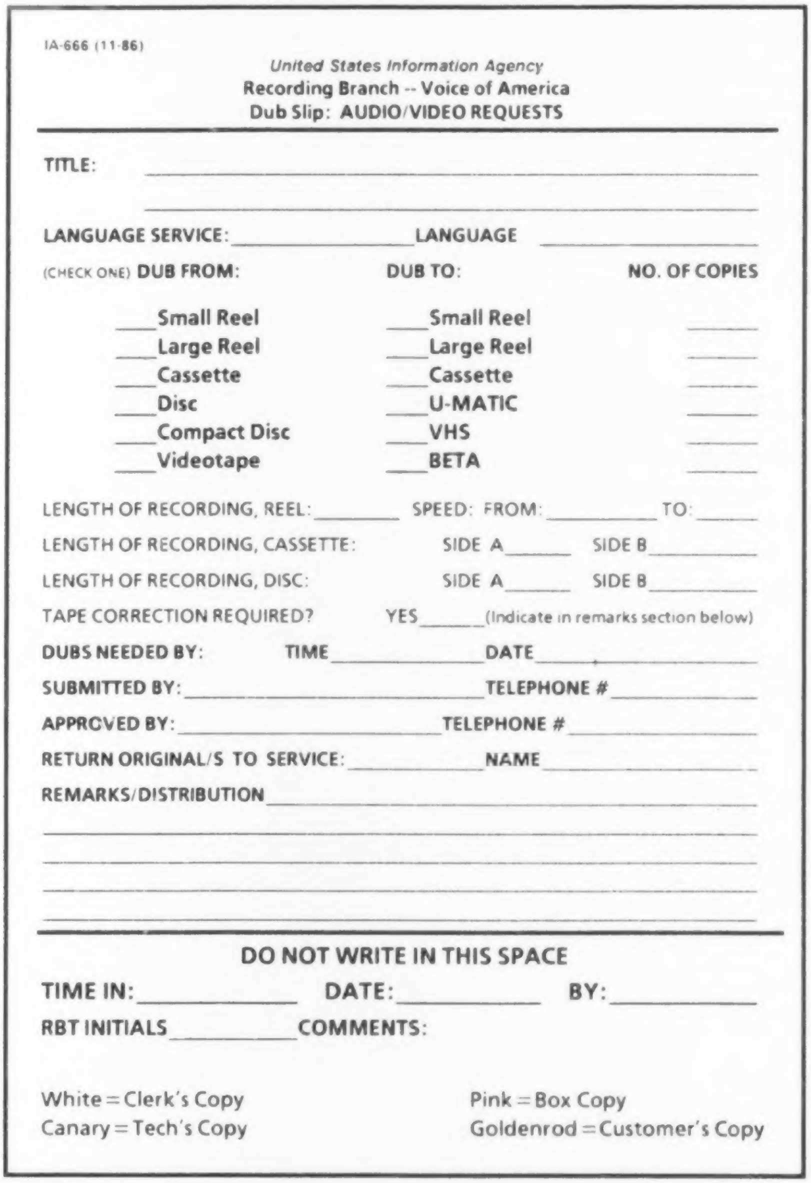
REMARKS:

VOA DUB SLIP AND RECORDING ORDER

The Dub Slip -- is used to request copies of sound and video recordings. This form provides information about the original copy -- the number of tracks, the speed, the language, an identifying title -- and also about the number of copies desired. The "Remarks" area is for special technical requests, such as for equalization of sound, or conversion from two or four tracks to a single track.

The reel size for copies should be checked, either small (the 7 1/2-inch plastic reel) or large (the 10-inch metal reel).

The dub slip is taken -- along with the original tape or record -- to High Speed to be processed. The original tape and copies can be picked up from the shelves adjacent to High-Speed at the specified date and time requested on the dub slip.



IA-666 (11-86)

United States Information Agency
Recording Branch -- Voice of America
Dub Slip: AUDIO/VIDEO REQUESTS

TITLE: ______________________________

LANGUAGE SERVICE: ______________ **LANGUAGE** ______________

(CHECK ONE) **DUB FROM:**	**DUB TO:**	**NO. OF COPIES**
____**Small Reel**	____**Small Reel**	______
____**Large Reel**	____**Large Reel**	______
____**Cassette**	____**Cassette**	______
____**Disc**	____**U-MATIC**	______
____**Compact Disc**	____**VHS**	______
____**Videotape**	____**BETA**	______

LENGTH OF RECORDING, REEL: ________ SPEED: FROM: __________ TO: ______

LENGTH OF RECORDING, CASSETTE: SIDE A ______ SIDE B __________

LENGTH OF RECORDING, DISC: SIDE A ______ SIDE B __________

TAPE CORRECTION REQUIRED? YES ______ (Indicate in remarks section below)

DUBS NEEDED BY: **TIME** ______________ **DATE** ______________

SUBMITTED BY: ______________________ **TELEPHONE #** ____________

APPROVED BY: ______________________ **TELEPHONE #** ____________

RETURN ORIGINAL/S TO SERVICE: ____________ **NAME** ______________

REMARKS/DISTRIBUTION ______________________________

DO NOT WRITE IN THIS SPACE

TIME IN: ____________ **DATE:** ____________ **BY:** ____________

RBT INITIALS __________ **COMMENTS:**

White = Clerk's Copy
Canary = Tech's Copy

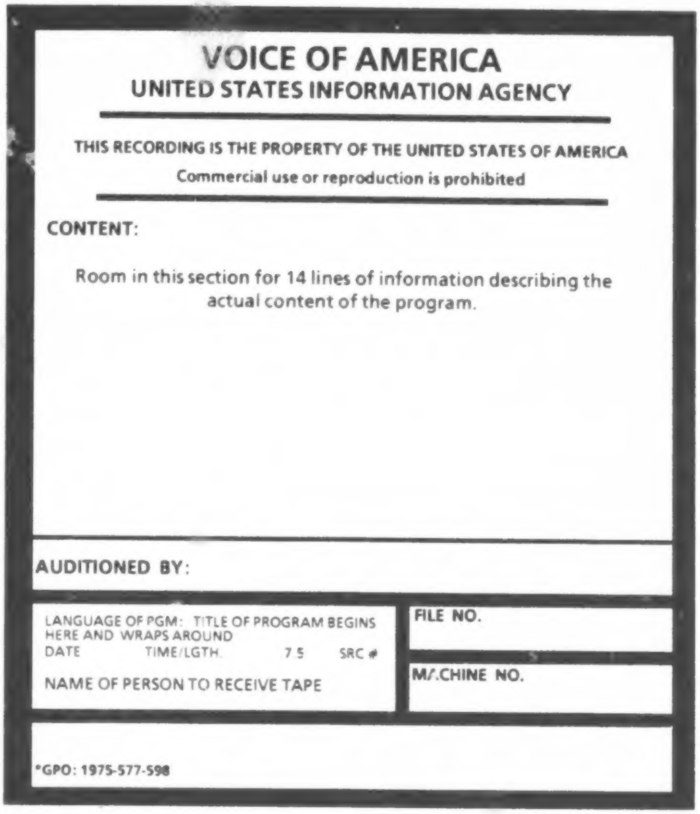
Pink = Box Copy
Goldenrod = Customer's Copy

VOA REEL LABEL

This VOA Label -- is used on any box containing a 7- or 10-inch reel of recorded tape.

There is a specific place on the label (box below the audition line) for the language of the program, its title, and recording date. This section will also include the name of the person to receive the tape, the length of the recording, and playback speed (7.5 or 15 IPS). The number of the machine in Central Recording or High Speed on which the tape was made is also entered in this area for maintenance technicians in the event the quality of the recording is judged to be poor.

There is enough room on the label under the heading "Content" for 14 lines of information to describe the program's content. Services wanting a tape to come back from Central with content information must submit an original tape label with the dub slip and specify the label is to be copied as shown on the attached label.



VOICE OF AMERICA
UNITED STATES INFORMATION AGENCY

THIS RECORDING IS THE PROPERTY OF THE UNITED STATES OF AMERICA
Commercial use or reproduction is prohibited

CONTENT:

Room in this section for 14 lines of information describing the actual content of the program.

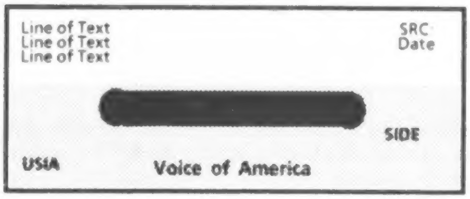
AUDITIONED BY:

LANGUAGE OF PGM: TITLE OF PROGRAM BEGINS HERE AND WRAPS AROUND
DATE TIME/LGTH. 7.5 SRC #
NAME OF PERSON TO RECEIVE TAPE

FILE NO.

MACHINE NO.

*GPO: 1975-577-598

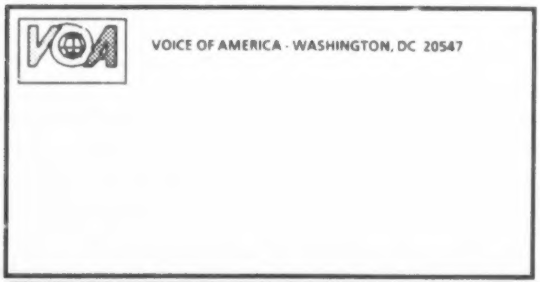


Line of Text
Line of Text
Line of Text

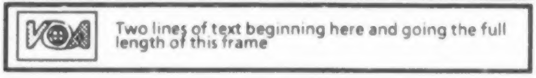
SRC
Date

SIDE

USIA **Voice of America**



VOICE OF AMERICA - WASHINGTON, DC 20547



Two lines of text beginning here and going the full length of this frame

VOA CASSETTE LABELS

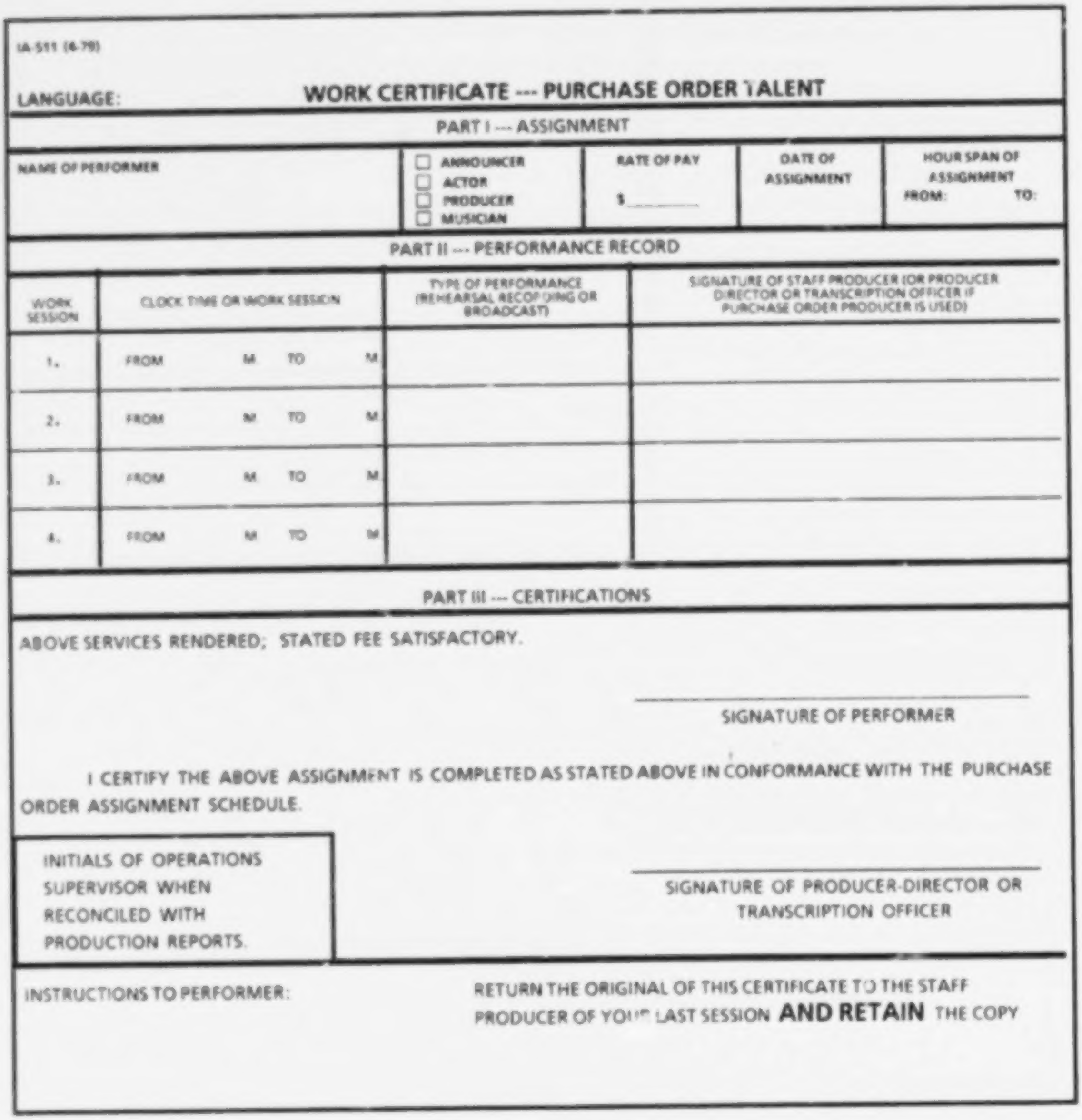
The Cassette label -- (left) will be affixed to every cassette generated in Washington Plant. It will indicate the language and title of the program and the name of the person to receive the tape.

Samples two and three are actually parts of the same wrap-around label. This label is produced only when a cassette is generated through the dub slip process. It is designed to be folded inside a cassette's carrying case. The wrap-around can be used in-house, but is most useful on cassettes prepared for placement. The large blank area will hold up to 14 lines of text to describe the cassette's content. This is very important when sending a program not accompanied with a script to a station for placement. The bottom box (as shown here) is folded inside around the cassette so that its two lines of text show through on the side of the case. This part is very useful when reading cassettes placed in bookcases or stacked on a table.

PURCHASE ORDER WORK CERTIFICATE

The Purchase Order Work Certificate must be filled out in duplicate for Purchase Order Vendors so that they can be paid. One certificate is required for all or part of any four-hour period of work.

After the form has been filled out and signed by the producer of the broadcast, the original is filed with the Daily Production Report, and the copy is given to the vendor.



IA-511 (4-79)

LANGUAGE:

WORK CERTIFICATE --- PURCHASE ORDER TALENT

PART I --- ASSIGNMENT

NAME OF PERFORMER	☐ ANNOUNCER ☐ ACTOR ☐ PRODUCER ☐ MUSICIAN	RATE OF PAY $ ________	DATE OF ASSIGNMENT	HOUR SPAN OF ASSIGNMENT FROM: TO:

PART II --- PERFORMANCE RECORD

WORK SESSION	CLOCK TIME OR WORK SESSION	TYPE OF PERFORMANCE (REHEARSAL RECORDING OR BROADCAST)	SIGNATURE OF STAFF PRODUCER (OR PRODUCER DIRECTOR OR TRANSCRIPTION OFFICER IF PURCHASE ORDER PRODUCER IS USED)
1.	FROM M TO M		
2.	FROM M TO M		
3.	FROM M TO M		
4.	FROM M TO M		

PART III --- CERTIFICATIONS

ABOVE SERVICES RENDERED; STATED FEE SATISFACTORY.

SIGNATURE OF PERFORMER

I CERTIFY THE ABOVE ASSIGNMENT IS COMPLETED AS STATED ABOVE IN CONFORMANCE WITH THE PURCHASE ORDER ASSIGNMENT SCHEDULE.

INITIALS OF OPERATIONS SUPERVISOR WHEN RECONCILED WITH PRODUCTION REPORTS.

SIGNATURE OF PRODUCER-DIRECTOR OR TRANSCRIPTION OFFICER

INSTRUCTIONS TO PERFORMER: RETURN THE ORIGINAL OF THIS CERTIFICATE TO THE STAFF PRODUCER OF YOUR LAST SESSION **AND RETAIN** THE COPY

VOICE OF AMERICA RADIO LOG

The Radio Log -- is used to report the content of VOA broadcasts. The producer is responsible for filing radio logs or entering all program content data on SNAP immediately after the conclusion of the broadcast he or she has produced. A copy should be submitted to the division office by the end of the day.

Radio logs are the official written record of a VOA direct broadcast or feed. For this reason, the log should include reference to any texted material and some of the music used in a broadcast. A radio log should be prepared for each hour, or segment of an hour, of broadcast time. A printed copy of the log is to be delivered to room 2054 by close of business the following workday. Logs for Friday and Saturday broadcasts are due Monday morning. Copies of the logs (on paper or on disc) must be kept in the originating service or division for a period of two years.

INSTRUCTIONS

The following instructions should be followed in preparing a log. A sample log can be found at the end of this chapter.

On the top of page one, enter service name, service identification number, and the date of the broadcast (using Washington date only -- Month/Day/Year). In the middle columns enter the Washington broadcast time (indicating beginning time, AM or PM, EST or EDT, beginning and ending GMT times, and listening area time including AM or PM). End columns should include the name of the editor, producer, engineer, and MC.

Every element of the broadcast -- including the opening, billboards, promos, musical selections (not bridges), individual CN and SU items, and closings -- should be listed on the radio log in the order of broadcast. All items of text must be numbered in sequence in the column headed "#." Sequence numbers can be entered as the final step in filling out the log.

In nearly all cases the radio log will begin with OPENING on the top line, followed by HEADLINES and BILLBOARD. The length of these segments must be indicated in the length column. Services wishing to identify the broadcast by name, and the person preparing the broadcast, may do so on the first line. Example: OPENING/ AFRICAN PANORAMA (David Wright).

Except for titles running longer than one line, all information (beginning with the sequence number column and ending with length) should be on the same line.

News

Newscasts and news summaries should be identified with a GMT time such as: NEWSCAST 1400 GMT or NEWS SUMMARY 1430 GMT. This is especially helpful when reviewing the logs for a continuous block of time. Headlines should be logged as shown on the sample logs provided. When logging newscasts and summaries:

- There must be a sequence number in the column headed #.
- The number "1" must be shown in the column headed **NUMBER**. Do not use the number "9".
- The name of the staff writer or writers responsible for the newscast should be shown in the **WRITER/ADAPTOR** column. Initials and abbreviations can be used.
- Identify the name of the segment: "Newscast," "News Summary" or "Headlines" under **TITLE**.
- Newsreaders should be identified in the **VOICE** column by initial or abbreviation.
- If the segment contains actuality, a dot should be placed in the SOUND column.
- Identify the total airtime of the segment under **LENGTH**.
- On the next lines in the **TITLE** column, list the number and title of each CN or SU item used in the segment (using upper and lower case). Indent this information as shown on the sample logs provided.
- Log headlines as a separate program segment. Individual headlines need not be noted.
- Individual headlines should be listed, however, when used with CNs and/or SUs in a CLOSING or MID-SUMMARY.
- When logging the use of a CR or stringer report in a newscast (the latter with the approval of the Newsroom), list the item in the order in which it was broadcast. Follow the instructions under the next two subheadings to log this material within a newscast (complete with sequence number).

NEB Wire Material

All information needed to log material which runs on the NEB wire (number, writer's name, source, and title) appears at the top of each script. If this information becomes separated from the script the information can also be found on the daily log or menu which runs around midnight and 8 A.M. on the NEB wire. Follow these steps when logging numbered (6-digit) scripts issued on the NEB wire.

- A sequence number must be entered in the column headed #.

best copy available

- All broadcast material issued by NEB is assigned identification numbers ranging from 0-00001 to 8-99999. The six-digit number (with dash) is entered in column two headed **NUMBER**.
- The name of the staff member who adapted the item should be shown in the **WRITER/ADAPTOR** column. Initials and abbreviations can be used. Please be consistent with these initials and abbreviations as you may one day want to retrieve this information from a database.
- List the title of the item in the **TITLE** column using upper and lower case. You must enter the title exactly as it appears on the script. If actuality or sound was used, please indicate this in parentheses after the title. Example: (w/SOD act.) or (w/act.).
- Show the reader of the script in the **VOICE** column with initials or abbreviation.
- Indicate the use of **SOUND, ACTUALITY**, and/or **MUSIC** by putting a dot in column seven.
- The **LENGTH** of the piece is listed in column eight.
- Any material used more than once should be marked as a repeat by putting a dot in the **REPEAT** column.

Service-Originated Material

For purposes of logging, all broadcast material which does not have a 6-digit number should be considered as staff-origination/adaptation. This includes service- or division-originated material, interviews, stringer reports, and press roundups (publication names should be shown as part of the title of the article: NYT, LAT, CSM, etc.). The logging of this material is very similar to logging NEB wire material. Follow these steps when listing service-originated material.

- A sequence number must be entered in the column headed **#**.
- Enter the digit "9" in the **NUMBER** column.
- Column three (headed "**S**") is for additional writer identification. Enter one of the following symbols:
    S = Staff Member
    P = Purchase Order Vendor
    D = VOA Division Writer
    O = Off-line Material
    I = USIA Press Service Material
    U = USIS Post Material
- Enter the writer's name in the **WRITER / ADAPTOR** column. It is very important to be consistent when entering information in this column.
- If the item was originated outside the service (perhaps in another Regional Language Division) enter the name of the service member who adapted the item in the **WRITER / ADAPTOR** column.
- Enter the **TITLE** of the item in column five using upper and lower case. The title should be descriptive, explaining Who, What, Where, When, Why, and indicate if it is a script or interview and if actuality is used. Abbreviate common usage such as intv., Pres., Min., NY, and "with" (w/). Indicate the use of sound, actuality, or music in the title. Example (w/ Wright SOD act.), or if parts of an interview are used it might read (w/ Wright act. fr. ser. intv.).
- Show the reader of the script in the **VOICE** column with initials or abbreviation.
- Indicate the use of **SOUND, ACTUALITY**, and/or **MUSIC** by putting a dot in column seven.
- The **LENGTH** of the piece is listed in column eight.
- Again, any material used more than once should be marked as a repeat by putting a dot in the **REPEAT** column.

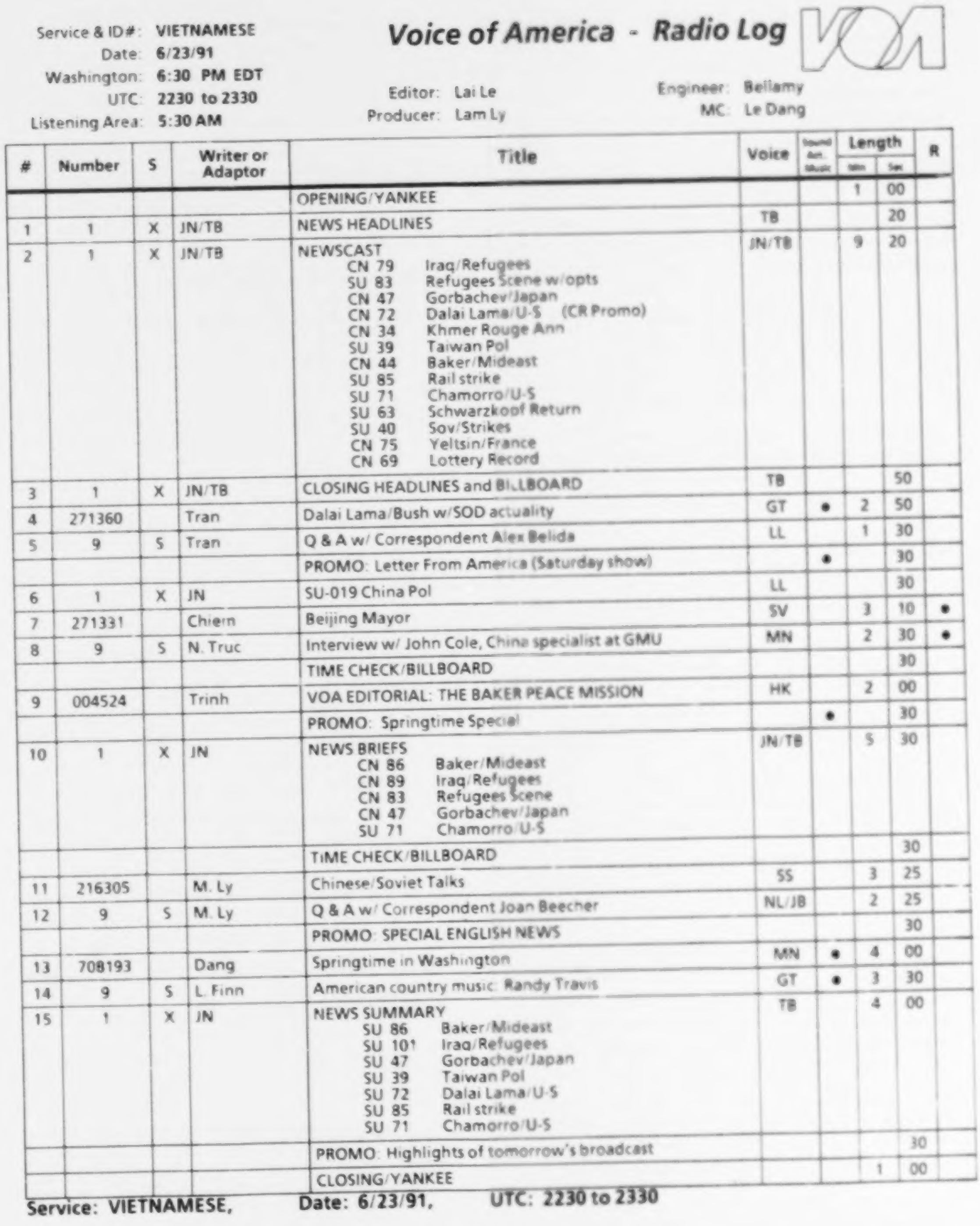
Magazine Show

A Magazine Show usually includes several items from the NEB wire and one or more service-originations. Radio logs should indicate the inclusion of a magazine segment within the broadcast. In doing so, the log must list information on each item in the segment, including all topics covered and contributing sources. Follow these additional instructions to log a magazine program.

- Umbrella titles, e.g. *Youth Show, Correspondent's Roundup, Questions and Answers, Sports Page, Agricultural Corner*, etc., should be entered in all caps in column 5 **TITLE**. Services wishing to identify the person responsible for gathering the material included in this segment may do so in column 4 **WRITER / ADAPTOR**. The total time of this segment may also be indicated in column 8 **LENGTH**. Other columns should not contain any information.
- The individual scripts and/or interviews which are used in the magazine show must be listed separately on the radio log following the rules listed above. In short: when logging material issued by NEB, the column headed "S" can be left empty; when logging any other material, fill in all columns.

Repeated Material

Complete information on any report, feature, interview, or magazine program component must be listed every time it is broadcast -- YOUTH SHOW (REPEAT) is not acceptable by itself. The parenthesized word (REPEAT) must be added to the segment's title and each item listed individually. This applies to MAGAZINE PROGRAMS as well as individual reports.



Service & ID#: VIETNAMESE
Date: 6/23/91
Washington: 6:30 PM EDT
UTC: 2230 to 2330
Listening Area: 5:30 AM

Voice of America - Radio Log

Editor: Lai Le
Producer: Lam Ly

Engineer: Bellamy
MC: Le Dang

#	Number	S	Writer or Adaptor	Title	Voice	Sound Eff. Music	Length		R
							Min	Sec	
				OPENING/YANKEE			1	00	
1	1	X	JN/TB	NEWS HEADLINES	TB			20	
2	1	X	JN/TB	NEWSCAST CN 79 Iraq/Refugees SU 83 Refugees Scene w/opts CN 47 Gorbachev/Japan CN 72 Dalai Lama/U-S (CR Promo) CN 34 Khmer Rouge Ann SU 39 Taiwan Pol CN 44 Baker/Mideast SU 85 Rail strike SU 71 Chamorro/U-S SU 63 Schwarzkopf Return SU 40 Sov/Strikes CN 75 Yeltsin/France CN 69 Lottery Record	JN/TB		9	20	
3	1	X	JN/TB	CLOSING HEADLINES and BILLBOARD	TB			50	
4	271360		Tran	Dalai Lama/Bush w/SOD actuality	GT	●	2	50	
5	9	S	Tran	Q & A w/ Correspondent Alex Belida	LL		1	30	
				PROMO: Letter From America (Saturday show)		●		30	
6	1	X	JN	SU-019 China Pol	LL			30	
7	271331		Chiem	Beijing Mayor	SV		3	10	●
8	9	S	N. Truc	Interview w/ John Cole, China specialist at GMU	MN		2	30	●
				TIME CHECK/BILLBOARD				30	
9	004524		Trinh	VOA EDITORIAL: THE BAKER PEACE MISSION	HK		2	00	
				PROMO: Springtime Special		●		30	
10	1	X	JN	NEWS BRIEFS CN 86 Baker/Mideast CN 89 Iraq/Refugees CN 83 Refugees Scene CN 47 Gorbachev/Japan SU 71 Chamorro/U-S	JN/TB		5	30	
				TIME CHECK/BILLBOARD				30	
11	216305		M. Ly	Chinese/Soviet Talks	SS		3	25	
12	9	S	M. Ly	Q & A w/ Correspondent Joan Beecher	NL/JB		2	25	
				PROMO: SPECIAL ENGLISH NEWS				30	
13	708193		Dang	Springtime in Washington	MN	●	4	00	
14	9	S	L. Finn	American country music: Randy Travis	GT	●	3	30	
15	1	X	JN	NEWS SUMMARY SU 86 Baker/Mideast SU 101 Iraq/Refugees SU 47 Gorbachev/Japan SU 39 Taiwan Pol SU 72 Dalai Lama/U-S SU 85 Rail strike SU 71 Chamorro/U-S	TB		4	00	
				PROMO: Highlights of tomorrow's broadcast				30	
				CLOSING/YANKEE			1	00	

Service: VIETNAMESE, Date: 6/23/91, UTC: 2230 to 2330

PLACEMENT AND SYNDICATION

Around the world in the 1990s, hundreds of national networks and local radio stations are broadcasting VOA programming in English and 30 other languages. Some transmit VOA live, others on a tape/delay basis. The Voice of America has the most highly-developed system of any international broadcaster for providing a variety of programming fare to other electronic media. During the Persian Gulf crisis of 1990-1991, for example, VOA news reports were re-broadcast by more than 1,800 radio and television outlets, worldwide.

DELIVERY SYSTEMS

VOA uses several systems to deliver its material to client stations. Some systems allow us to go direct to a station while others go through a USIS post.

Satellite delivery via the the Television Service's leased circuits: Transmissions on Agency subcarrier channels are downlinked by the TV Receive Only (TVRO) dishes at more than 200 USIS posts worldwide, and an ever-increasing number of individual radio/TV stations. The TVRO system enables VOA services to transmit simultaneously ("simulcast") their airshows, newsfeeds, and other programming to affiliate stations, in high quality sound. In many locations, key affiliates are electronically-linked to the post's dish for instant receipt of VOA broadcasts. In others, the posts record the programs for subsequent, near-real-time delivery to local stations or networks.

Airmail of packaged programs: Tapes of non-topical feature programs on American life, science, medicine, culture, and music have been airmailed or pouched overseas by VOA since its inception. This is a diminishing but still widespread means of distributing programming to other radio stations -- especially timeless music offerings, English lessons, or features series. Airmail is also used to provide non-time-critical programming to stations which are not located near a USIS post.

Transoceanic studio-to-studio interactives or radio bridges: During the late 1980s VOA initiated regularly-recurring radio bridges linking specialists in Washington, New York, or other U.S. cities with their counterparts in nearly every area of the world. At least ten VOA services now regularly schedule these panel discussions with other radio stations.

Partnership broadcasting: VOA Europe and the American Republics Division have pioneered partnership broadcasting with designated affiliates in Western Europe and Latin America. In such contract-governed partnerships, VOA produces and satellite-delivers a live broadcast which affiliates retransmit on local facilities. Sometimes the programs are jointly designed, but VOA retains exclusive editorial control of all content originating in Washington.

Dial-in audio services (DIAS): In several divisions, telephone answering systems are installed to provide radio stations overseas with VOA news reports. News is updated by the services on an hourly basis, and some DIAS systems also offer the latest actualities from Sound on Demand. This technology was pioneered in 1985 by the American Republics Division. During the Gulf crisis of 1990-91, the Arabic Branch dial-in news service received more than 78,000 calls.

Fax: Some broadcast services fax timely scripts directly to networking affiliates. Scripts for less topical material also can be airmailed. Generally, packaged tapes are more likely to be used by broadcasters in the developing world, if these are accompanied by a written text.

High frequency (shortwave) transmissions: In a few rural areas of the developing world, regional radio stations still record VOA programming off the air in English and other languages and rebroadcast segments to local audiences. With the advent of TVRO and high-quality satellite feeds, this form of placement has become virtually extinct, but shortwave remains the only means some rural stations have of receiving VOA programs.

SOME TIPS ON NETWORKING

Syndication (or networking) obviously requires considerable planning, marketing, and investment of resources by the language service, its division office, other VOA elements, and USIS posts in the listening area. It is important, therefore, to resolve the following questions before beginning a networking venture:

- What do I want to convey to this audience? What are the informational needs of listeners to this station -- will the VOA product be of interest to them?

- How large is the audience? Is it worth the staff time and technical resources necessary to serve it? Are there enough listeners in my prime target area?

- Is placement a viable option for reaching this particular audience or country? Can networking reinforce or enrich direct broadcasting to this region? What is the best means of getting the material to the affiliate -- is timeliness essential, and if so, are satellite transmission timeslots and local tie-lines to radio station recipients available? Or will airmailed tapes or cassettes suffice?

- Will the prospective placement or syndication partner adhere consistently to VOA Charter standards in rebroadcasting the material? Will it be rebroadcast in a context acceptable to VOA and, in the case of news material, in real time?

- What will the cost of this networking initiative be: to my service, to Broadcast Operations, to the Office of

Engineering? Is it worth it? How can I test market the material offered to the networking partner to see if it is effective?

- What means have I devised for tracking usage of the VOA material, to determine whether or not the networking venture is worth the cost, and whether it should continue? How can I best sell the product to the customer?

BEGINNING PLACEMENT OR INITIATING A NEW PLACEMENT VENTURE

All networking ventures are cleared first with the division chief who, in turn, consults the Office of Programs. Services initiating placement should be prepared to answer all of the questions outlined above and to provide information on affiliate arrangements and desired delivery systems. Once approval in principle is obtained the service must obtain any necessary formal agreements with potential affiliates and/or the USIS posts, and select and schedule the most appropriate forms of program delivery.

TVRO

To initiate or expand TVRO delivery services must develop a **preliminary** plan covering:

- The USIS post/s or affiliate/s which will receive the programming;
- The programming to be sent -- whether a simulcast of the service's regular broadcast or specially tailored feeds;
- Confirmation that the post or affiliate has the necessary equipment and staff on duty to receive and record the scheduled transmissions by telephone or satellite downlink;
- Tests of receiving and recording VOA programs that are already transmitted on the particular subcarrier frequency/channel the service will use;
- Where applicable, the planned method for final program delivery from USIS to affiliate/s. For information on TVRO equipment, tie-lines and testing of TVRO circuits, contact Paul Schleisman, 619-1775. For information on TVRO scheduling, contact Barbara Schiele, 619-0055.

The plan must also include information on:

- Whether the transmission is a simulcast of an existing airshow or a separate feed;
- Desired times/days;
- Desired origination point -- a studio, LAPS studio, or Central Recording.

The plan is then submitted to the Program Office which will arrange a meeting with representatives from the Service, Broadcast Operations, and Engineering Operations to determine whether facilities are available or whether the plan must be modified. A final plan can then be devised for approval by the Program Office and implementation by the service and Broadcast Operations.

PACKAGED PROGRAMS

To initiate or expand airmail or packaged program shipments, it will be necessary to **develop a plan covering:**

- The system for funding the tapes, cassettes, and mailing costs. Traditionally, USIA has covered tape/cassette costs via a Resources Management System (RMS) account under which posts order specific programming material from the annual VOA placement catalog;
- Division costs, if shipments are made directly to radio stations (not via USIS posts). It will be up to you to determine whether your division is able to cover the tape/cassette costs and ascertain how the material can be shipped on a single tape or cassette;
- The amount of tapes/cassettes being shipped, frequency of shipment, your staff's ability to produce and prepare materials and shipping labels, and arrangements for dubbing and mailing by Central Recording or Audio Services;
- A scheduling plan for shipments so that the very latest material is sent in a timely fashion (avoiding collection in Washington of a lengthy series of programs which may be less timely by the time it reaches the client station);
- Ensurances that packaging conforms with music copyright provisions governing VOA field shipments. For information on packaged shipments, contact Barbara Callihan, 619-3634.

RADIO BRIDGE

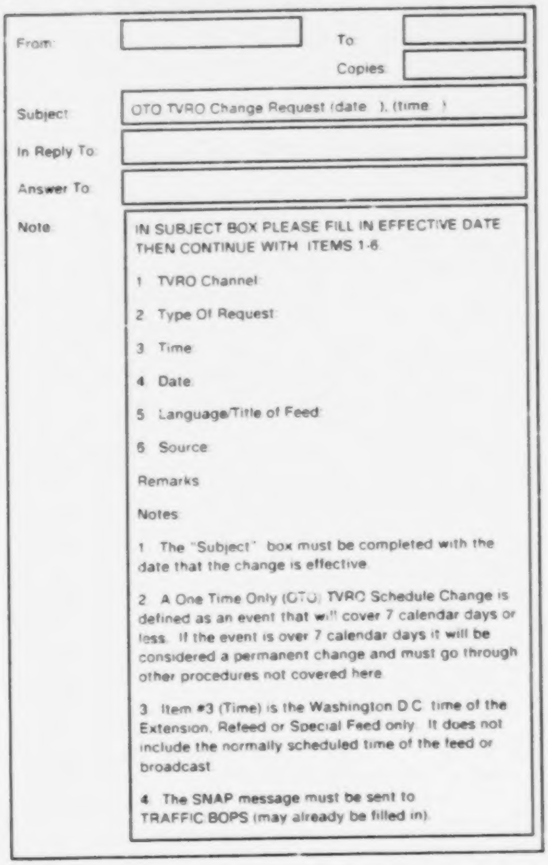
To initiate a radio bridge **you will need to obtain** Office of Programs approval through your division chief. The next step would be to consult with Broadcast Operations to determine the cost of the studio-to-studio linkup, availability of studios, and feasibility of ordering lines for the bridge.

After touching base with Broadcast Operations you will be asked to fill out the standard traffic information form found in SNAP. Bridges should be planned at least two weeks in advance, and ample "dry run" studio and circuit rehearsal time should be scheduled in advance of a bridge on the day it occurs. For information on bridges contact the Traffic Division, 619-2688.

ARRANGING FOR CHANGES TO THE TVRO SCHEDULE

To expand an existing feed or transmit a special program to a post or affiliate already receiving programming, complete the SNAP "OTO TVRO

Request Form" (sample shown below) and forward it to the Traffic Division or on SNAP to "Traffic: BOPS".



From:

To:

Copies:

Subject: OTO TVRO Change Request (date), (time)

In Reply To:

Answer To:

Note: IN SUBJECT BOX PLEASE FILL IN EFFECTIVE DATE THEN CONTINUE WITH ITEMS 1-6

1 TVRO Channel:

2 Type Of Request:

3 Time:

4 Date:

5 Language/Title of Feed:

6 Source:

Remarks:

Notes:

1 The "Subject" box must be completed with the date that the change is effective.

2 A One Time Only (OTO) TVRO Schedule Change is defined as an event that will cover 7 calendar days or less. If the event is over 7 calendar days it will be considered a permanent change and must go through other procedures not covered here.

3 Item #3 (Time) is the Washington D.C. time of the Extension, Refeed or Special Feed only. It does not include the normally scheduled time of the feed or broadcast.

4 The SNAP message must be sent to TRAFFIC:BOPS (may already be filled in).

A request for new times, days of the week, cancellations, expansions, etc. must be submitted to the Director of Broadcast Operations, 619-1303. Broadcast Operations will determine the feasibility of the proposal. Then, approval of the Office of Programs is required.

DEALING WITH AFFILIATES

To ensure that a placement arrangement is worthwhile for your service and VOA, extensive exploratory conversations are necessary with the radio station and, if possible, with the USIS post in the country where the networking arrangement is planned. Services should focus particularly on the size, quality, and characteristics of the intended audience, and whether or not the prospective affiliate will place VOA material in a prime time slot. The track record and financial viability of the placement client also should be investigated. Will this affiliate be reliable and treat VOA material with the respect it deserves?

A *Standard Agreement for Affiliates Which Are Relaying or Rebroadcasting VOA Worldwide English and Language Programming* should be signed by authorized representatives of VOA (USIS PAO or IO) and the affiliate that is planning to carry VOA news programming on a real-time or near real-time basis.

In the case of partnership agreements or those involving VOA contributions of equipment or local leasing arrangements, approval by the Office of Programs, Office of Engineering and USIA Office of Contracts is required.

In instances where local stations seek VOA's advice on what satellite receive dishes and auxiliary equipment are needed to downlink VOA or Worldnet programs, program staff members should always consult with experts in the Office of Engineering before providing such information.

USAGE REPORTING

VOA management must be able to collate information at a moment's notice on placement activities worldwide. A complete report on any new placement initiative including start date, the product placed, frequency of placement, projected audience, delivery means, station name, type (AM-FM or other), and contact points should be forwarded to the Network Affiliates Office on SNAP or by telephone. It is also important to notify this office when an existing initiative changes. Placement Coordinators in the Network Affiliates Office are tracking syndication activities on a global basis, and working on a universal database for use at periodic field service coordination meetings at which divisions and services keep each other informed about syndication and networking initiatives. Feedback from posts and client stations should be provided to these coordinators so that the information can also be shared through the database.

FEEDBACK

For VOA broadcast services and their staffs the most rewarding aspect of electronic placement (e.g. networking) is the day-to-day dialogue with station affiliates and the opportunity to test market programming material in real time. Frequently, we can gain immediate insights into listener tastes and interests and thereby improve not only the placement product but the daily direct broadcasts of the service as well. This instant audience feedback is a prime characteristic and advantage of the networking age at VOA -- one of the more fulfilling ventures in its half century of broadcasting.

PROGRAM REVIEW AND RECOGNITION

PROGRAM REVIEW AND FOLLOW-UP

Program reviews and follow-ups are designed to be constructive exercises. Together, the service under review and the Review team decide on a joint strategy for improving the content and the sound of Voice of America broadcasts in a particular language.

THE PROCESS

Program reviews of VOA broadcasts and central support services are held periodically -- usually once a year. A follow-up is held six weeks after a program review.

THE REVIEW

In preparation for the review, the Review team requests from the service an audience profile, evidence of impact, a report on implementation of earlier review panel recommendations, a format clock, content sheets, and any other relevant background material. The Program Review Staff uses this information to prepare content and production analyses of the service's programming, and an annotated collection of program logs. All this material, plus any recent audience survey information from the Research Offices, is assembled into a folder and distributed to panel members a few days before the review.

Reviews are usually held each Wednesday at 10:15 a.m. They are held with minimal prior notice to the service. The program excerpts to be reviewed are selected at random before notification by the Program Review Staff -- usually from a tape recording of a half-hour or hour-long program which has been aired a day or so earlier.

The review panel is chaired by the Review Unit Chief, the Director of Programs, his deputy, or the chief of a broadcast division or Broadcast Operations. The panel consists of 1) representatives of the division and service whose program is being reviewed, 2) representatives of News and English Broadcasts, the USIA and VOA Offices of Research, External Affairs, the Policy Office, and the Frequencies Division, and, 3) representatives of the Broadcast Operations staff, including the VOA technical monitor and a Special Events representative. The group first talks about the audience and the listening environment in the target area. This opening discussion may also encompass such factors as the informational needs of the service's "typical" listener, the nature of the international and domestic broadcast competition, and the quality of VOA's signal in the region. The panel then listens to excerpts of the broadcast selected at random for review and holds an informal critique.

As an aid to panel members who do not understand the language, appropriate English news copy, lineups, features, correspondent reports, backgrounders, and the editorial are provided for reference. Service-originated scripts are occasionally translated or summarized in English. This material helps panel members in their review of program content.

During the review, panelists are invited to assess the program and make any suggestions about ways to improve the product. Summaries of these thoughts are prepared and circulated to division and service chiefs throughout VOA so that all may benefit from the process and keep up to date on the latest programming suggestions and innovations.

PROGRAM REVIEW STANDARDS

The format for program reviews offers a consistent method for judging a total program -- including its content, production, sound, linguistic quality, and originality. By using these standards to judge programs every day (and not just at program reviews) division and service chiefs have a valuable aid in working toward better programming:

Content: In evaluating content, managers focus or two questions: a) how well did this program fulfill VOA Charter requirements; and, b) how well did the program meet the needs and interests of the audience? In the case of a support service being evaluated, how well does its service meet the needs of broadcasters?

Presentation: How clear is voice quality, diction, timbre, and intelligibility? Are the voices confident, interested, engaged, competent, credible, and friendly? Are there many lapses, stumbles, or mispronunciations? How is the pace and rhythm of the program? Are the voices relaxed, or strained? Are they *reading* or *telling* you the story?

Linguistic Quality: Is the language clear, simple, and direct? Is it up to date and commonly understood as a standard usage in most of the listening area? Are technical terms too technical? Are there errors in structure, terminology, grammar, or usage that would grate on the ears of listeners or cause them to miss subsequent material in the broadcast?

Style: How appropriate is the style and format of the program given the background of the audience? Is the tone and linguistic approach comfortable for most listeners in the target region? Does the style conform to VOA standards?

Production: What do you think of the sequence and flow of the various parts of the program? How well are the program segments joined, integrated, and bridged? Are the music bridges and effects appropriate? Are actualities and dialogue used to vary the pace and sound of the broadcast? Are there missed cues, poor timing, paper shuffling, off-mike problems? Does the program move too quickly or too slowly?

Worthy Of Sharing: Every service has developed creative techniques which are unique and worth sharing with other VOA broadcasters. Program Review panels look for examples of these, with particular reference to: a) original reporting or writing; b) production; c) tying the broadcast to the audience; d) utilizing research findings in the development of new programs; e) promoting future programs or those of other VOA services; and, f) long-range program planning.

New Program Development: What plans does the service have for new features, programs, and/or series? Is the service considering any special reporting initiatives, or acquisition of additional broadcast time? Are these plans based on valid research data or audience feedback?

Resources Management: How well is the service staffed? Is there a plan to fill vacancies or to create a reservoir of outside talent? Is there a training program? Are staff members evenly distributed between morning and evening broadcast blocks? How much programming is repeated, and does this affect timeliness? On the basis of the review findings, what recommendations do you have for improving the program or for providing additional resources to enhance programming?

FOLLOW-UPS

Six weeks after the program review, there is a follow-up. The Review team visits the service. Together, they consider what has taken place since the review and set an agenda for further action. Individual service staff members are given an opportunity to comment and make programming suggestions. If necessary, additional follow-ups are scheduled. The idea is to develop better VOA programs through a cooperative process.

Successful VOA program planners have used reviews and follow-ups to improve their broadcasts. All broadcast divisions use the time between reviews to improve their product by holding internal critiques, or mini-reviews. Some services have called on the Program Review Staff for advice, even in advance of a review. That staff can offer suggestions about content, new format clocks, bridges, sound effects, and music. Notes of the formal reviews and follow-ups are a valuable management tool for setting the long-range goals of a division, service, or section. Service and section chiefs have found it worthwhile to share these notes with all the members of their staff.

SHARING THE RESULTS

Program Review standards pertain to VOA programming housewide. The findings of review and follow-up panels are of immediate interest to all services. They reflect the latest trends in VOA program planning and development. Review standards are measures of success and can be applied in any service at any time. Documentation provided during reviews and follow-ups can also be used by managers to evaluate the performances of individual staff members.

RECOGNIZING ACHIEVEMENT

It is important to recognize achievement. Recognition can foster both spirit and healthy competition between broadcast teams. Recognition reinforces constructive and creative change. No opportunity should be missed to offer praise, especially if an individual or unit shows unusual programming initiative.

AWARDS

VOA has a number of awards which are presented to employees for exemplary performance, for heroism and valor, for contributions to public diplomacy, for outstanding programming, and so on. For a complete list, contact the Office of Personnel's Labor and Employee Relations Division. VOA awards for programming excellence are given to the winners of house-wide competitions. In addition, VOA submits programs for outside competitions sponsored by the broadcasting industry.

VOA Awards For Programming Excellence

The VOA Offices of Programs and Personnel jointly administer an in-house awards program to recognize excellence in programming. Awards are given quarterly in various programming categories, with quarterly winners eligible for annual awards. The award categories are:

- News Program
- Correspondent Report / Backgrounder
- News-Related Program

- Feature-Related Program
- Series or Regularly Scheduled Programs
- Live Remote Broadcasts
- Original Script
- Adaptation of Central Material
- Music Programs

Winners of the Awards for Excellence in Programming receive both certificates of recognition and cash prizes. Information concerning eligibility and entry requirements is distributed on a regular basis. Inquiries concerning awards may be made through the Office of Personnel's Labor and Employee Relations Division.

Broadcast Industry Awards

In past years, the Voice of America has won prestigious industry-wide citations for radio programming excellence, including the internationally-known Peabody, Ohio State, and New York International Radio Festival awards. VOA trophies are displayed near the top of the escalator on the second floor of our building. Division and service chiefs should be alert to programs of distinction which might be entered in competition outside the Voice. Possible entries are referred to the Committee for Excellence in Programming, which does preliminary screening and makes recommendations to the Director for VOA entries in industry-wide competitions.

The Director's Annual Awards

On or about each February 24, the staff of the Voice of America gathers to observe the anniversary of the Voice's founding. Traditionally, the Director of the Voice of America issues incentive awards at the anniversary celebration. Several special awards are presented:

AWARD	ELIGIBILITY	BASIC CRITERIA	BENEFITS
VOA Outstanding Employee Award	All VOA employees	Outstanding commitment and demonstrated accomplishment, overcoming difficulties or hardships to make a personal contribution to the goals of VOA	Certificate and $1500
VOA News and English Broadcasting Award	All VOA News and English Broadcast employees	Conception and development of outstanding programming or news coverage	Certificate and $1500
VOA Regional Language Broadcasting Award	All VOA Regional Language Broadcast employees	Conception and development of outstanding language programming	Certificate and $1500
VOA Engineering Award	All VOA Office of Engineering employees	Outstanding accomplishment in the development of engineering programs	Certificate and $1500
VOA Technical Excellence Award	All VOA Broadcast Operations employees	Outstanding technical skills and contributions to VOA program quality	Certificate and $1500
VOA Relay Station Award	All VOA Relay Stations	Facility improvements, safety, local community involvement, cost consciousness	Certificate only
VOA Foreign Service National (FSN) Award	All VOA FSN employees	Outstanding contributions to mission goals, special effectiveness in relations between the U.S. and the host country, and/or personal or professional courage	Certificate and $1500
VOA Resource Management Award	All VOA Office of Personnel and Administration employees, administrative personnel in domestic elements and at overseas posts	Initiative and significant accomplishments in essential management support services, efficient resolution of specific problems, and display of professional management support skills of the highest order	Certificate and $1500

MODERNIZATION

The signs of modernization are evident everywhere throughout the Voice of America: a new sound appealing to placement partners and affiliates, remodeled offices, new computer systems, and furniture. The 19 oldest studios are completely renovated and outfitted with state-of-the-art audio equipment. A new electronic text processing system has been installed to serve English and VOA languages. A new automated Master Control complex with expanded input and output channel capacity has been built. New Central Recording facilities are being designed. Modernization is also in progress outside of the VOA headquarters building as well: existing relay stations are being upgraded with new, powerful transmitters, and construction is being completed of several new VOA relay stations which will provide stronger and more reliable signals to every part of the world.

In this brief section we'll review the modernization projects to improve the facilities at the VOA headquarters building in Washington, D.C. Renovation in the headquarters building is the most extensive since 1954. We'll also summarize the plans to upgrade or build VOA relay stations in the U.S. and overseas designed and supervised by the Office of Engineering and Technical Operations.

VOA HEADQUARTERS RENOVATION

These projects are designed and supervised by the Special Projects Division of Broadcast Operations or the Office of Engineering Audio and Studio Division. They will provide the Voice with production and studio facilities which will feature state-of-the-art equipment, automation, computer-controlled processes, and the latest innovations in broadcast technology. Let's look at these projects and see what each will accomplish.

Nineteen Studio Renovation: Studios 1 through 19 have been completely rebuilt and outfitted with new equipment for stereo broadcasts. These 19 studios, along the "horseshoe" hallway between the main corridor and the C Street side of the building, were constructed in 1954 when VOA moved to Washington from New York.

Language Area Portable Studios (LAPS): Using modular enclosures for the control rooms and announce booths, 10 new studios have been constructed in the vicinities of the regional language offices. Most of the equipment in the renovated studios is also included in the language studios. These LAPS studios not only eliminate the long walks from the offices to the existing studios, they also ease the shortage of studio space.

Master Control: A new "nerve center" for VOA programming operations replaced a facility built when VOA came to Washington in the 1950s. The new complex permits automated switching of incoming feeds and routing of programs from the studios via the Network Control Center to VOA relay stations around the world.

Central Recording: Design work for this new facility is underway.

Network Control Center (NCC): This complex provides centralized operational management of VOA program distribution. This includes control of the relay station network and associated satellite feed, control and status circuits.

Satellite Interconnect System (SIS): The SIS -- managed by the NCC -- is the VOA satellite feed, status and control system of the future. It provides high-quality digital feeds to several relay stations and is being expanded to include the remainder.

VOA RELAY STATION MODERNIZATION

Relay station modernization will increase VOA's listening audience and enhance its competitive position in international radio broadcasting by providing a stronger and more reliable signal for improved and expanded broadcasts to every part of the world.

VOA's transmission facilities are surpassed by other major international radio broadcasters. There are an estimated 172 500-kW transmitters in the world, and many more in excess of 300-kW. VOA has 12 transmitters above 250-kW, only four of which have the efficiency of modern transmitters.

Our equipment is aging and increasingly difficult to maintain. Sixty-one percent of VOA's broadcasting transmitters are over 25 years old. Many obsolete antennas need replacement with modern, directable designs that are more effective for broadcasting.

Modernization will enable VOA to:

- Broadcast a reliable, strengthened signal into the European, USSR, Eastern Central America and the Caribbean, and East Asia.
- Upgrade existing relay stations within the continental United States.
- Explore leasing arrangements wherever possible.
- Expand technical capabilities by building new relay stations and refurbishing present facilities in Europe, Africa, the Near East, and Asia.

- Integrate technical support of both television and radio activities of the Bureau of Broadcasting, USIA.
- Lease and maintain a system for delivery of direct broadcasts and feed materials via satellite to radio and television stations and more than 220 USIS posts around the world.
- Acquire funding for major projects over an extended period, and ensure the continuity of long-term capital investment to maintain VOA broadcast facilities in first-class condition.

While these are the goals of the modernization program, the means of reaching them have been changed because of tightened budgets. Under a revised program launched in early 1989, limited funds are being directed toward transmitter replacement at existing facilities. The Office of Management and Budget has enthusiastically supported the new direction, including refurbishment of existing facilities and conclusion of lease-to-buy agreements where that is advantageous.

Under the scaled-down modernization program, VOA will continue to expand and improve its signal delivery to the world during the 1990s by strengthening its network of relay stations. We have replaced the temporary transmitters in Belize, and will activate new stations in Morocco, Thailand, and Israel, and continue an aggressive refurbishment program to replace transmitters, antennas, and generators in our old stations.

Our new station in Morocco will reach listeners in Eastern Europe, the Soviet Union, the Middle East, Southwest Asia, and West and Central Africa. Its new transmitters and antennas will steer radio beams directly toward our listeners with as much as 25 times more radio energy than the old station. Our new station in Thailand will use this same new technology to reach over half of the world's population in China, the maritime provinces of the Soviet Union, Northeast, South and Southwest Asia. The new station in Israel will send a powerful signal to South Asia, Europe, Africa, and the USSR.

Our refurbishment program will replace VOA's three oldest domestic transmitters in Bethany, Ohio, in the 1990s. The need is particularly acute in Africa, where the Liberian Civil War forced closure of the VOA Monrovia Relay Station in September, 1990. To better reach east and southern Africa, we will replace the Botswana medium wave transmitter and antenna and our low-powered transmitters and antennas in Sri Lanka. The remaining old transmitters and antennas will be replaced in the late 1990s.

USAGE AND STYLE GUIDE

The main purpose of this section is to promote clarity and precision. There is no substitute for the **right word**, and the right word is not always easy to find. This section may not help you find the right word, but it may help you identify a lot of wrong ones. There is another important reason for this section: we want a style that is **consistent**. Finally, it should be noted that this list is by no means complete. We will be adding new words and expressions (and perhaps subtracting a few) periodically, and all users of this book are encouraged to submit their suggestions for improving our style and usage.

ACCIDENT -- Hotel fires, mine cave-ins, train derailments, etc., may be accidental or intentional. We should not presume knowledge one way or the other until competent authorities have made a pronouncement. Initial reports on incidents of this nature should not be referred to as **accidents** without appropriate attribution.

ACCOMPANIED BY, ACCOMPANIED WITH -- Use **accompanied by** with persons, as in **she was accompanied by her father**. Use **accompanied with** with things, as in the shipment was accompanied with a letter.

AD HOC -- An **ad hoc** committee is a committee formed to deal with a specific problem or case. **Ad hoc** is therefore unnecessary in such sentences as **an ad hoc committee was formed to look into the government's hiring practices**. The word **committee** is almost always sufficient.

ADJECTIVES and COMPOUND PHRASES -- When you are writing a compound phrase and are applying an adjective to only one portion of it, place that portion last. Example: **He said political violence from radical groups like the outlawed African National Congress and the United Democratic Front make it impossible...** Only the African National Congress is outlawed. True, a "the" is inserted in front of the second group's name, and it could be argued that this separates the UDC from the ANC. Much clearer would be to write **...from radical groups like the United Democratic Front and the outlawed African National Congress...** .

ADOPT, APPROVE, ENACT, PASS -- Amendments, resolutions, ordinances, and rules are **adopted** or **approved**; legislative bills are **passed**; laws are **enacted**; committees **approve** legislation or a course of action.

ADVANCE PLANNING -- All planning is done in advance. Drop the word **advance**. **Advance warning** is also redundant. Some other redundancies to avoid: **serious crisis, new initiative, new innovation, final outcome, future plans, end result, personally review, important essentials** and **personal friend**.

AFFECT, EFFECT -- As a verb, **affect** means to influence or to have an effect on, as in **his presence affected the outcome**. **Effect**, when used as a verb, means to bring about or accomplish, as in **she effected a change**. As a noun, **effect** is almost always the word you want (**he had no effect on the outcome**). The noun **affect**, a term used in psychology to describe an emotion, is used almost exclusively by psychologists.

AIRSHOW -- A VOA term for a broadcast, a segment of time on the air, usually up to an hour.

ALIBI -- Often used colloquially to mean an excuse of any kind. Correct usage dictates that it be used to mean that the person with the **alibi** was elsewhere when an offense was committed.

ALLEGED -- This, along with **accused** and **suspected**, are often misused by journalists, probably in the belief that by using them they are putting a legal barrier between them and possible libel or slander charges. Properly used, **alleged** means to state something without adequate proof. In the passive voice it is followed by an infinitive (**he is alleged to be a thief**). In the active voice, it is followed by an object or a clause (**we alleged her participation in the crime** or **we alleged that she participated in the crime**).

Keep in mind that people are charged with offenses, not alleged offenses. It is nonsense to write **he was charged with alleged theft**, since the charge itself is an allegation. (See **INDICT, ARREST**)

ALLIED -- Take care when using this word. In such formulations as **allied forces**, it is usually necessary to identify them.

ALLUDE, REFER -- **Allude** is not synonymous with **refer**. It is incorrect to write **he alluded to the day of the invasion.** The correct verb is **refer**. **Allude** means oblique, indirect mention, as in **she alluded to days gone by**. **Refer** is specific.

Allude, incidentally, sounds like **elude** and should, therefore, be avoided in radio texts. **Allusion** sounds much like **illusion** and should be avoided for the same reason.

ALTERNATELY, ALTERNATIVELY -- These words are not interchangeable. **Alternately** means one after another, as in **they drank alternately beer and vodka**. **Alternatively** means one or the other, as in **they drank vodka, or, alternatively, beer.**

There is a related word to consider here: alternative. Proper usage dictates that it be applied only when there is a choice between **two** possibilities. Experts say this meaning is eroding and that it can now be used to indicate a choice among more than two possibilities (**there were many alternatives**), but we should hold to the universally-accepted usage, as in **he was given an alternative, but it was unacceptable**.

AMERICA, AMERICAN -- The debate over these words may never end. Many schools still teach that **America** has been illegitimately usurped by the United States and that Canadians and Latin Americans, since they too live on the American continents, have just as much right to be called Americans as do residents of the United States. They are right, of course, but the essential point is that, when cast in proper context, there should be little question among our audiences that we are referring to an American who lives in or comes from the United States. In addition, there is no easy way to describe a citizen of the United States other than as an American, and we should not go out of our way to avoid it. Many good writers prefer to refer to the nation as the United States and to the inhabitants as Americans. Stylistically, we spell out **the United States** when used as a substantive; we use **U-S** or **American** as adjectives. (See **U-S**)

AMONG -- See **BETWEEN, AMONG**.

AMOUNT, NUMBER -- Use **amount** with mass nouns, as in **a large amount of wheat, a large amount of work**. Use **number** for things that can be counted, as in **a number of soldiers**. (See **FEWER, LESS**)

AND, BUT -- There is nothing grammatically wrong with starting sentences with conjunctions, but it is generally not good radio style. Keep in mind that in radio texts, an **and** or **but** at the beginning of a sentence effectively does little more than expand the previous sentence, since our listeners cannot hear the period that brought the previous sentence to an end.

AND/OR -- Formulations such as **General Smith and/or General Jones will attend the conference** should not be used in radio stories.

ANGRY AT, ANGRY ABOUT, ANGRY WITH -- Use **angry at** or **angry about** with things, as in **he was angry about having been rejected**. Use **angry with** for people, as in **she was angry with him**.

ANTICIPATE, EXPECT -- These words are not synonymous. **Anticipate** has the sense of preparing or being prepared for something that has not yet happened, as in **he anticipated the oncoming car and drove to the right side of the road**. It is wrong, therefore, to write **he anticipated that she would arrive late**. (**Anticipated** followed by **that** is almost always wrong.) **Expect** means simply to look ahead to.

ANXIOUS, EAGER -- They do not mean the same thing. **Anxious** indicates uneasiness or fear about some contingency (think of **anxiety**). **Eager** means marked by enthusiasm. It is not correct to say **I am anxious to go swimming** unless you are afraid of the water, in which case you would be **anxious about swimming**.

APPARENT -- Do not use expressions such as **he died of an apparent heart attack**. Say **he died, apparently of a heart attack**.

ARBITRATE, MEDIATE -- **To arbitrate** is to decide between contending or opposing parties. An **arbitrator** or **arbiter** weighs evidence and makes a decision intended to be binding on all parties involved. **To mediate** is to act as an intermediary in a dispute. A **mediator** offers suggestions that **may or may not** be accepted by the disputants.

ARREST -- See **INDICT, ARREST**.

AS TO WHETHER -- **Whether** is sufficient.

AS YET -- The **as** should be dropped from such sentences as **no contract has as yet been signed**.

ATTORNEY -- An **attorney** is a person designated by another to transact business for him or her. The designated person need not be a lawyer.

ATTRIBUTION -- See **SOURCING, ATTRIBUTION**.

BALANCE OF PAYMENTS, BALANCE OF TRADE -- Distinguish between the two: **Balance of payments** is the difference between the amount of money that leaves a nation and the amount that enters it. This includes all money a nation and its people send abroad, regardless of the purpose (i.e., loans, tourism, foreign aid, goods, and services). **Balance of trade** is the difference between the monetary value of imports versus exports.

BARRELS -- They come in many sizes. In the United States, a standard barrel contains 31.5 gallons (119.7 liters). The standard barrel in Britain and Canada contains 36 Imperial gallons (162 liters). In international crude oil transactions, a standard barrel contains 42 U.S. gallons or 35 Imperial gallons (about 160 liters).

Oil and oil products are usually measured by the ton, and the number of barrels per ton varies according to the type of oil product. Furthermore, there are **short tons**, **long tons**, and **metric tons**, each different. At VOA, we measure in barrels, not tons. If conversions are necessary, determine the type of oil product and the correct tonnage, then find the barrel figure in the oil equivalency table at the duty editor's desk.

BECAUSE, SINCE -- **Because** should be used when there is a direct cause-and-effect relationship in the sequence of events, as in **she went inside because it was cold outside**. **Since** should be used when the the relationship is indirect, as when one event leads logically to another: **he went inside, since he had completed his work outside**.

BEIJING -- We say **Beijing** for the Chinese capital, not **Peking**.

BETWEEN, AMONG -- Many grammar books say **between** should be used when two persons, objects, ideas, etc., are under consideration, and that if three or more are involved, the proper word is **among**. Note that **between** and **among** are prepositions that take the objective case, not the nominative. It is correct to say **between you and me** (never **between you and I**), and **among us journalists** (never **among we journalists**.)

BI and **SEMI** -- Biweekly means every two weeks. Bimonthly means every two months. Some dictionaries say **bi** may also mean twice in a given period (i.e., biweekly to mean twice a week), but in the interest of consistency, we should hold to the standard definition. There should be no confusion about **semi**. As a prefix, it means half, or forming a bisection. **Semiannual** means occurring twice a year.

BLOC, BLOCK -- Use **bloc** in political or ideological contexts, as in **the Soviet bloc**. Use **block** in all other senses.

BOAT, SHIP -- A **boat** is a small craft that is propelled by oars, sails, or an outboard motor. A **ship** is a large or seagoing vessel powered by engines or sails. The distinction is sometimes lost in words such as **ferryboat** and **PT boat**, and we will never satisfy everyone on a definition for **submarine**. **Vessel** is always safe for fairly large craft capable of traveling on water, including submarines.

BOYCOTT, EMBARGO -- It is important that we distinguish between the two: a **boycott** is an organized refusal to deal with a particular merchant or company; an **embargo** is a legal restriction against trade, usually involving measures to keep goods from entering or leaving a country.

BRING, TAKE -- **Bring** means movement in the direction of the speaker; **take** means movement away from the speaker. **Bring this book to me** and **take this book to the library** are both correct.

BURGLARY -- Not all thefts committed on private property are burglaries. Burglary means breaking and entering with the intent to commit a felony. If there has been no breaking there has been no burglary. **Burglarize** is an acceptable verb, **burgle** is not.

Note also that **theft, robbery**, and **holdup** do not mean precisely the same thing. **Theft** means taking something that belongs to someone else. **Robbery** means taking by force or threat. **Holdup** is the same as robbery, except that it involves the use of a weapon or something the victim is made to believe is a weapon.

CAN -- See **MAY, MIGHT, CAN**.

CAPITAL, CAPITOL -- The word **capital** has several meanings, including a city that is a seat of government. A **capitol** is a building.

CASUALTIES -- Refers to persons killed or wounded.

CELSIUS -- The temperature scale associated with the metric system. We do not use the Fahrenheit scale at VOA, which means our editors must make conversions. This is done mathematically by subtracting 32 from the Fahrenheit figure, multiplying by 5 and dividing by 9.

CEMENT, CONCRETE -- Pavements are **concrete**, not **cement**. Water and sand or gravel are mixed with the powder **cement** to make **concrete**.

CENSER, CENSOR, CENSURE -- A **censer** is a container in which incense is burned; a **censor** is an official who examines written material, plays, etc., for the purpose of suppressing parts deemed objectionable; the verb **censure** means to criticize severely.

CENTER ON -- The verb **to center** means to be collected or gathered to a point. It is therefore incorrect to say **an issue centers around something**. Say **centers on** or **revolves around**.

CITE, SITE, SIGHT -- Because they have identical pronunciations, they should be used judiciously in radio copy. If confusion is possible, look for another word.

CHIEF JUSTICE -- The correct title of the presiding officer of the Supreme Court is **Chief Justice of the United States**, not **Chief Justice of the Supreme Court**. His colleagues are **Associate Justices of the Supreme Court**.

CHILDISH, CHILDLIKE -- **Childish** is usually used pejoratively to mean infantile and silly. **Childlike** is generally a positive adjective, used to describe qualities of trustful innocence, as those of most children.

CHINA -- Refers to the People's Republic of China.

CHINESE NAMES -- The family name comes first. On first reference, write the full name and title (Chairman Mao Zedong); subsequent references need only the surname (Chairman Mao).

CLIMACTIC, CLIMATIC -- **Climactic** pertains to climax, the most forceful of a series of statements, ideas or events. **Climatic** refers to weather conditions.

COLLIDE -- When two things **collide** (strike each other), they must both be in motion. You cannot **collide** with a parked car.

COLLOQUIALISMS -- Most **colloquialisms** are not suitable for use in VOA news copy because they are difficult to translate and are not easily understood by foreign audiences.

COMMANDO -- See **TERRORIST, GUERRILLA, EXTREMIST**

COMPARE TO, COMPARE WITH -- You compare similar things **with** each other, different things **to** one another.

COMPLEMENT, COMPLIMENT -- **Complement** can be a noun or verb and denotes the process of completing something; **compliment** is also a noun or verb and has to do with an expression of praise.

COMPRISE -- **Comprise** means to contain, embrace, include. The whole **comprises** the parts. It is therefore wrong to say **the articles comprise the volume**; it is the volume that must comprise the articles. It is also wrong to say **the volume is comprised of articles**. The proper verb here is **compose**, **constitute**, or **make up**.

CONGRESSMAN/CONGRESSWOMAN -- Strictly speaking, a U.S. Congressman or woman can be a member of either the upper or lower house. However, although a Senator is a member of Congress, no one would refer to him or her as **a Congressman**. To avoid confusion, refer to Senators as **Senators** and members of the House of Representatives as **Representatives** or **members of the House (of Representatives)**. When referring to Senators and Representatives collectively, call them **members of Congress**, not **Congressmen**. The other problem with the word **Congressman**, of course, is that it can have sexist overtones. (See **SEXISM**)

CONSENSUS -- This word can mean **majority** or **unanimous**. Thus, to write that something is **considered under rules of consensus** does not specify whether majority or unanimous voting would carry the day. Make sure you know which connotation you are seeking to apply and then apply it clearly.

CONTINUAL, CONTINUOUS -- **Continual** means recurring at frequent intervals, as in **the continual dripping of water from the faucet**. **Continuous** means unbroken, as in **the water flowed continuously over the dam**.

CONTRACTIONS -- Contractions, such as **didn't**, **wouldn't**, **isn't**, should not be used in our texts. The negative could be lost in transmission. Write **did not**, **would not**, **is not**, etc. Some contractions are easily understood and are, therefore, acceptable, such as **he's**, **it's**. You may use a negative contraction which changes the vowel sound, such as **won't**

Note: **it's** is a contraction for **it is**; **its**, not a contraction, is possessive, as in **the animal shed its fur**.

CONVINCE, PERSUADE -- You can **convince** a person that something should be done, but, that accomplished, it is often necessary to **persuade** him or her to do it. We should maintain that distinction, keeping in mind that the verb **convince** does not carry the implication of subsequent action. It is, therefore, not good usage to say **she convinced him to do it** (say **she persuaded him to do it**). It is correct to say **she convinced him that it should be done**.

COPY, REPLICA -- These words are not interchangeable. A **copy** is a duplicate; a **replica** is a facsimile, a reproduction, especially on a smaller scale, as in **a replica of the Statue of Liberty was on the table**.

COUPLE -- The **couple is** going to do something, **not are**.

CREDIBLE, CREDITABLE, CREDULOUS -- **Credible** means believable; **creditable** means praiseworthy; **credulous** means naive and gullible.

CRISIS -- Connotes a turning point that will determine a whole future course. Do not use it loosely to describe a dangerous situation, such as tensions in the Middle East. The plural is **crises**.

CRITERIA -- A plural. **Criterion** is the singular. (See **LATIN WORDS**)

DATA -- A plural. The **data are** misleading. Datum is the singular. (See **LATIN WORDS**)

DAYLIGHT-SAVING TIME -- **Daylight-Saving Time** is a legal time change administered by the Transportation Department which specifies that daylight time applies from 2 a.m. on the first Sunday in April until 2 a.m. on the last Sunday in October, in areas that do not exempt themselves. Clocks are put forward one hour in April, they are put back one hour in October. Many other countries now follow a similar practice, particularly in Europe, but the dates of the change vary. Note the hyphen.

DEAD BODIES -- The word **dead** is usually unnecessary, particularly in sentences such as **many dead bodies were seen floating in the water**. The word **corpse** (not **dead corpse**, of course) is better than **body** in most cases.

DECIMATE, DESTROY, DEMOLISH, ANNIHILATE -- **Decimate** literally means to take a tenth part of something. It is impossible **to decimate something completely**. The proper word here is **annihilate**, **destroy**, or **demolish**. Each of these words means to do away with something completely. It is therefore incorrect to say **partially demolish**, **partially destroy**, or **partially annihilate** (say **damage**); and it is redundant to say something has been **totally destroyed** or **completely demolished**.

DIE, KILL -- Everyone dies, but not everyone is killed. If we report a plane crash, an explosion, or a similar violent incident in which lives have been lost, it is usually better to say the victims who expired were **killed**. Use **die** if the death was by natural causes.

DIE OF -- One **dies of** (not **from**) an illness.

DIFFERENT, DIFFER -- Say **different from**, not **different than**. Also, you **differ from** someone if the two of you are not identical; if you **differ with** someone, you disagree with him or her.

DILEMMA -- Properly used, the word **dilemma** involves a choice between **two** unpleasant alternatives. It is not a synonym of **problem** or **predicament**.

DEPRECIATION, DEVALUATION -- A nation's currency **depreciates** when it declines in value in relation to the currency of other nations or in relation to its own previous value; a nation's currency **devalues** when its government deliberately reduces its value in relation to the currency of other nations.

DISCOVER, INVENT -- **Discover** means to learn or get knowledge of something previously unknown; **invent** means to originate, to conceive of, or to devise something **first**.

DISCREET, DISCRETE -- **Discreet** means to be prudent; **discrete** means detached, separate.

DISINTERESTED, UNINTERESTED -- Different words. **Disinterested** means impartial, unbiased, not driven by selfish motives. **Uninterested** means indifferent, not interested.

DROWN -- Write **he drowned**, not **he was drowned**.

DRUGS, NARCOTICS -- A **drug** is anything used as a medicine. Most **narcotics** are **drugs**, but all **drugs** are certainly not **narcotics**. If a person is taking medication, say he or she is taking **medicine**, not **drugs**.

EARTHQUAKES -- Two scales are in general use for measuring earthquakes: the **Richter scale** and the **Mercalli scale**. The Richter scale measures the magnitude or strength of the quake; the Mercalli scale describes its intensity or the degree to which it is felt in a given area.

There is no upper limit to the **Richter scale** (it is not 10, as often erroneously reported), although 8.9 is the highest reading recorded (once from a quake in the ocean off Ecuador in 1906 and again from a quake off the coast of Japan in 1933). A reading of 2 on the Richter is the lowest normally felt by humans. A reading of 3 means the ground movement was 10 times greater than a reading of 2, and it continues to rise geometrically.

The **Mercalli scale** runs from 1 to 12. A reading of 1 means the quake was hardly felt; 12 means "total damage."

ENGINE, MOTOR -- Automobiles, airplanes, missiles, and similar vehicles have **engines**, not **motors**, because their power is derived from internal systems (such as a car's internal combustion system). **Motors** have an external source of power, as **electric motors** and **hydraulic motors**.

EXECUTE -- Criminals are executed after a legal process. Also, wills are executed. Terrorists don't execute. They kill, murder, assassinate.

EXTREMIST -- A person who holds extreme views or advocates extreme measures. (See **TERRORIST, GUERRILLA, EXTREMIST**)

FACILITY -- Use the word **facility** sparingly. The word is used for such a variety of institutions, installations, structures, and devices that its primary meaning has deteriorated. It is also not easy to translate into many languages.

FARTHER, FURTHER -- We should maintain the traditional distinction between these words. Use **farther** in reference to physical distance, **further** for everything else.

FEEL -- Traditional rules of grammar state it is correct to say **he felt bad (or good)** and that **he felt badly (or well)** is improper. Today, most grammarians say both are acceptable.

FEWER, LESS -- The rule is to use **fewer** for number and **less** for amount. It is wrong to say **we never play less than three songs in a row.**

FISCAL, MONETARY -- **Fiscal** pertains to budgetary matters; **monetary** applies to money supply.

FISHES -- The plural of **fish** is **fish**, unless you are referring to different species, in which case **fishes** is correct.

FLAMMABLE, INFLAMMABLE -- These words, meaning easily ignited, are interchangeable. **Flammable** is preferred.

FLAUTIST -- **Flutist** is preferred.

FLAUNT, FLOUT -- **Flaunt** means to make a boastful display; **flout** means to treat with contempt.

FORGO, FOREGO -- To do without, give up, commonly misspelled **forego**. **Forego**, meaning to go before, precede, should not be used in VOA scripts, since it could easily confuse adapters and listeners.

FORMER, LATTER -- Never use these terms. The listener can't go back to hear what he or she didn't hear the first time.

FORTUITOUS, FORTUNATE -- **Fortuitous** means happening by chance, accidental. It should not be used when **fortunate**, meaning lucky, is intended.

FREEDOM FIGHTER -- See **TERRORIST, GUERRILLA, EXTREMIST**.

FULSOME -- Does not mean abundant or full of. It means excessive, revolting, offensive to good taste.

GERMANY -- The former Federal Republic of West Germany and German Democratic Republic (East Germany) became a unified state on October 3, 1990. The terms West Germany and East Germany are therefore only used to describe events which took place before unification. A qualifier such as "...formerly East Germany" may be used, as appropriate. The former divided city of Berlin is handled in a similar fashion.

GIBE, JIBE -- These sound-alikes should be avoided in radio. **To gibe** means to taunt or sneer (**they gibed him about his long hair**); **jibe** means to shift direction or, colloquially, to agree. (See **CITE, SITE, SIGHT**)

GOVERNMENT, JUNTA -- The word **government** causes a surprising number of problems, particularly when there are questions regarding the legitimacy of the system. By definition, a **government** is an established system of political administration. Some governments are composed of elected officials, some take power against the will of the people or without popular consent. They are still governments, and we should not look for other words to describe them in the mistaken belief that, by calling them **governments**, we are legitimizing their existence.

A **junta** is a council that assumes control of a country's administration, usually after a coup. A **junta** does not become a **government** until it establishes a system of political administration. Do not use **regime** to mean **government** or **junta**. (See **REGIME**)

GRADUATE -- It is correct to say **she graduated from the university**. It is also correct, but unnecessary, to use the passive voice (**she was graduated from the university**). Do not use **school** for **college** or **university**. In many countries, one enters the **university** when one finishes **school**. Only in the United States are **college graduates** and **university graduates** synonymous.

GRAM -- The basic unit of weight in the metric system. The **gram** is the weight of one cubic centimeter of water at 4 degrees Celsius. We do not use ounces, pounds, etc., and editors are required to make conversions. A non-metric pound is the equivalent of approximately 454 grams. To convert non-metric pounds to kilograms, multiply by .45. In broadcasts to the English-speaking Caribbean, non-metric terms are used. There is a conversion guide in Chapter VIII.

GUERRILLA -- See **TERRORIST, GUERRILLA, EXTREMIST**.

GUN -- **Gun** is an acceptable term for any firearm.

HAIL -- Do not use this word in the sense of an expression of praise, as in **he hailed their accomplishment**. Say **praised**.

HALF-MAST, HALF-STAFF -- Flags are flown at **half-mast** on ships and at naval stations; they are flown at **half-staff** elsewhere.

HEADLINE TECHNIQUE -- In the case of obituaries, it is permissible to end a story with a headline, such as **Thad Jones, U-S jazz musician, dead in Denmark at the age of 63.** In radio, repetition of the name is desirable. An alternative form is: **American jazz musician Thad Jones died Tuesday in Denmark, four months after he learned he had cancer.**

HECTARE -- A unit of surface measure in the metric system equal to 10,000 square meters. We use **hectares**, not acres, and editors must make appropriate conversions. A **hectare** is equal to 2.47 acres, 107,639.1 square feet or 11,959.9 square yards. There is a conversion guide in Chapter VIII.

HERE, THERE -- Make sure the listener know what you are referring to when you use these terms.

HIKE -- Do not use **hike** in the sense of **increase** or **raise**, as in **to hike prices**.

HISTORIC, HISTORICAL -- Say **a historic**, not **an historic**. Do not describe visits, statements, etc., as **historic**. The word, meaning significant in history, is usually judgmental and should properly be left to historians. **Historical** refers to something based on or part of history, as in **the conference took place in a historical setting**.

HOMICIDE, MURDER, MANSLAUGHTER -- **Homicide** is a legal term for killing; **murder** is premeditated homicide; **manslaughter** is homicide without malice or premeditation. Do not describe someone as a **murderer** until he or she has been convicted of the charge. Do not say a victim **was murdered** until a court has convicted the perpetrator. Say the victim was **killed** or **slain**. (See **INDICT, ARREST**)

HONORIFICS -- We use honorifics with surnames for everyone except athletes, artists, criminals, entertainers, and famous historic figures. The honorific is usually not necessary on first reference if the complete name (first name and surname) is used. Heads of state and government who are well known need not take a first name, even on first reference, if identified with their title. Those who are not so well known, such as many cabinet members, ministers, etc., take both the title and complete names on first reference, the title and surname for subsequent references.

We abbreviate **Mr.**, **Mrs.**, and **Dr.** All other honorifics are spelled out: **President, Professor, Senator, Premier,** etc.

We reserve the title **Dr.** for **those with medical degrees.** It is not used for people with doctorates in other fields.

Do not use **Monsieur, Madame, Mademoiselle, Herr, Frau, Fraeulein,** etc. Say **Mr., Mrs., Miss.**

When writing in any other language for broadcast on VOA, the practice is to adapt the English text to conform with the custom of the region to which we are broadcasting. In such cases, if it is appropriate to use the honorific, then it is used.

HOPEFULLY -- This word is almost always improperly used. It means **in a hopeful manner**, not **it is hoped, let us hope,** or **we hope**. It is, therefore, wrong to say **hopefully, we will get to the airport on time**, unless you mean **we will get to the airport full of hope**. There is no good reason for this word ever to appear in VOA texts.

HYPHENS AND DASHES -- First, let's distinguish between the two: **the hyphen connects, the dash** (two hyphens on the typewriter) **separates**. Writers for broadcast normally use more of both than print journalists, which is all right as long as they are used in the interest of clarity. Too often, however, the hyphen is used to connect words that should not be connected, and the dash is often incorrectly inserted simply to indicate a pause in the flow of the sentence. At VOA, where most texts are translated, hyphens and dashes should be used only when grammatically appropriate.

The following should serve as a guide:

- Do not use a dash to separate independent clauses. Use a comma or period.
- Put hyphens between letters that are to be read individually, such as **U-N**, **W-H-O**, **G-M-T**. Do not use hyphens between the letters of acronyms, such as **NATO** and **UNESCO**.
- The hyphen is essential in compound modifiers, especially those that contain numbers: **a 12-year-old boy, a five-kilometer-an-hour wind**.
- As a general rule, words ending in **-ly** should not be joined by hyphens to the words they modify. Do not, for example, write a **beautifully-painted landscape**.

IMPACT -- This word is overused. Use **result**, **effect**, **influence**, or any of a half-dozen other words that mean roughly the same thing. Never use **impact** as a verb, as in **the decision impacted on the government's credibility**.

IMPLY, INFER -- **Imply** means to suggest or say indirectly. **Infer** means to deduce or conclude on the basis of available information.

INCREDIBLE, INCREDULOUS -- **Incredible** means unbelievable; **incredulous** means skeptical.

INDICT, ARREST -- **Indict** should be used only in connection with the legal process of presenting charges against a person or persons or perhaps against an organization or a corporation. Since the indictment precedes the trial, do not say **he was indicted for murder**. Say **he was indicted on a charge of murder**. Similarly, do not say **he was arrested for murder**. Correct: **He was arrested on a charge of murder**.

INITIALS -- In radio scripts we separate initials with a hyphen, as in **H-G Wells**, **H-L-Mencken**. On the other hand, when there is only one initial, we carry the initial and a period, as in **W. Averell Harriman**. (See **HYPHENS AND DASHES**)

IRREGARDLESS -- An illiteracy. Write **regardless**.

JOINT SESSION, JOINT MEETING -- It's a **joint session** of Congress only when the President appears; otherwise, it's a **joint meeting**.

KEY -- This word is overused and often misused. In figurative speech it conveys the image of a key opening a lock and is therefore acceptable in such sentences as **the key to an agreement is success at the Geneva disarmament talks**.

K-G-B -- The initials are for the Russian words meaning **Committee for State Security**. **K-G-B** may be used on first reference, but somewhere in the story the organization should be identified.

KILOMETER -- We normally use **kilometers**, not miles, and editors must be prepared to make conversions. The **kilometer**, 1,000 meters, is 3,281 feet, or five-eighths of a mile. One hundred kilometers is roughly 60 miles. For fast conversions, multiply the number of miles by 1.6. There is a conversion guide in Chapter VIII.

KNOT -- In the sentence **the ship was traveling at 12 knots an hour**, the **an hour** is superfluous. **Knot** is a unit of speed denoting one nautical mile an hour.

KOREAN NAMES -- Family names are first. The second and third names are hyphenated. Write **Kim Sang-Man** on first reference, **Mr. Kim** after that.

LADY, WOMAN -- Do not refer to all **women** as **ladies**. It is a social distinction that usually has no place in a news story. **Lady** is, of course, properly used in reference to a British woman whose husband holds a rank no lower than baronet or knight or who is the daughter of a nobleman not lower than an earl. The title is sometimes conferred on other women, especially for special achievements, in which case we use the word **Dame** before her name (**Dame Margot Fonteyn** on first reference, **Dame Margot** on second).

LATIN WORDS -- To form the plurals of most Latin words, use the letter **s**: **ultimatums, referendums, forums, dictums**.

Exceptions include: **data, media, strata, phenomena,** which are plurals for **datum, medium, stratum,** and **phenomenon.**

Use **alumnus** when referring to a male school graduate, **alumna** for a female graduate. **Alumnae** is the plural for female graduates, and **alumni** is the male and collective (male and female) plural.

LEFTIST, RIGHTIST, RADICAL -- It is generally a good idea to avoid these terms in favor of a more precise description of a person's or group's political philosophy. **Leftist** and **rightist** are often improperly applied to liberal or conservative beliefs. **Radical** suggests that the person or group is interested in an upheaval of the system and should not be indiscriminately applied to the extreme left wing or right wing of a political party.

LEND, LOAN -- Use **lend** as a verb, **loan** as a noun. It is better to say **the bank lent him money** than **the bank loaned him money**.

LIBEL, SLANDER -- **Slander** is oral defamation, **libel** is defamation by any other means, including recorded speech.

LIE IN STATE -- Only the body of a person who is entitled to a state funeral may **lie in state**. In the United States, this would apply to a president or former president, a president-elect, or persons designated by the president. Members of Congress are eligible for state funerals if either house makes a formal request and the request is approved by the president. Note: the body, not the person, lies in state.

LIKE, AS -- Used as a preposition, **like** compares nouns and pronouns. It always requires an object, as in **she writes like a professional**. **As**, a conjunction, introduces clauses, as in **he writes as he should**. Caution: **Like** also means approval or affection.

LITER -- The basic unit of volume in the metric system. At VOA, we convert quarts and gallons to **liters**. A **liter** is approximately 34 fluid ounces or 1.06 quarts. To convert quarts to **liters**, multiply by .95. To convert gallons to **liters**, multiply by 3.8.

LITERALLY -- Do not use this word casually. It means something is precisely true. In sentences such as **the ruling party literally slaughtered the opposition**, you are describing a bloodbath, not a political victory.

LOVE, LIKE -- You can't **love** an inanimate object; use **like**.

MAJOR -- One of the most overused words in journalism. Use it if you are referring to a military rank, otherwise avoid it. There are so many **major conferences**, **major figures**, **major gains**, **major losses**, **major concessions**, etc., that the word has lost all vitality. **Great**, **significant**, **important** are possible substitutes, but often the absence of any adjective is just fine. (See **MASSIVE, SHARP**)

MAJORITY, PLURALITY -- **Majority** means more than half; **plurality** means more than the next highest number. If candidate **A** received 80 votes, candidate **B** 60 and candidate **C** 40, candidate **A** received a plurality of 20 votes; she did not have a majority, since she received fewer than half the votes cast.

Used alone, these words take singular verbs, as in **the majority favors a change in the rules**. If a plural word follows **majority** or **plurality**, the verb form depends on the sense of the sentence: **a majority of ten votes is needed to change the rules**, but **the majority of criminals are not caught**.

Do not use **majority** in time references, as in **he spent a majority of the time in the office**.

MASSIVE -- This overworked word should be used sparingly. It regularly creeps into expressions like **massive manhunt** and **massive invasion**. Good editors find better words.

MAY, MIGHT, CAN -- **May** is the present tense, **might** the past tense. It is, therefore, correct to say **he says he may go** and **he said he might go** (sequence of tenses). This is a technical distinction, however, and there are a number of variances, since both words can be applied to the present or future. **May** expresses a possibility; **might** adds a degree of uncertainty to the possibility.

There should be no problem with **can** and **may**. **Can** means ability, as in **he can write a good news story**. **May** implies permission, as in **he says I may leave early**.

MEDIA -- In reference to mass communication, such as radio, television, newspapers, etc., the word is always plural: **The media were all present**. The singular is **medium**. (See **CRITERIA** and **LATIN WORDS**)

MEANWHILE -- This is often used by journalists as a transitional word to bring two or more unrelated subjects into the same story. It should not be used unless the writer wants to make the point that the events occurred simultaneously.

MEDIATE -- See **ARBITRATE, MEDIATE**.

MEMENTO -- A reminder of what is past, a souvenir. Don't misspell as **momento**, a word which does not exist.

MIDNIGHT -- **Midnight** belongs to the day that has come to an end, not to the one that is just beginning. A story embargoed until **midnight Sunday** may be used in the first newscast Monday morning.

MIGHT -- See **MAY, MIGHT, CAN**.

MOB -- Do not use this word for orderly crowds of demonstrators. Be wary also of the word **student** when describing a demonstration conducted predominantly by young people. Not all demonstrators of college age are students.

MUSLIM -- VOA spells it **Muslim**, not **Moslem**. The religion of Muslims is Islam. Also, do not call Druze religious adherents Muslims. Although the Druze have many similarities with Muslims, they also have some components of other religious beliefs in their faith. Strictly speaking, they are NOT Muslims although their sect originated among Muslims. NEVER use Mohammedism or Mohammedans.

MUTUAL, COMMON -- **Mutual** means reciprocity between two or more, as in **the husband and wife have mutual affection** (meaning they have affection for each other); if the man and wife share affection for someone else, the proper word is common, as in **they have a common affection (or share an affection) for their son**.

NAUSEOUS, NAUSEATED -- A person does not become **nauseous** unless he or she turns other people's stomachs. An ill person becomes **nauseated**.

NEW RECORD -- The word **new** is superfluous, unless a direct comparison is being made with a previous record. (See **ADVANCE PLANNING**)

NEWSMAN/WOMAN -- Say **journalist**, **reporter**. (See **SEXISM**)

NOISOME -- Does not mean noisy. It means offensive, noxious. (See **FULSOME**)

NONE -- This can carry singular or plural verb number. If the writer means **not one**, **no one**, or **nobody**, it takes the singular, as in **None is to blame for the accident**. However, if the writer means **not any**, the plural verb is required, as in **None are more qualified than the survivors of the train wreck to discuss...** Whatever the choice, make sure the nature of the construction is consistent throughout, as in **None has completed his work** or **None have completed their work**.

NOTABLE, NOTED, NOTORIOUS -- **Notable** means worthy of note, as in **a notable discussion**. **Noted** connotes distinction for positive reasons, as in **the noted scientist**. **Notorious** means well known for negative reasons, as in **the notorious thief**.

NUMBERS -- Spell out all single digit numbers, i.e., **zero through nine**. Numbers 10 through 999 should be written in number form, e.g., **27, 493, 981**. Numbers beginning a sentence should be spelled out. **Seventy-five** people were killed.

Above 999, numbers should be written in this format: **one-thousand**, **32-thousand-25**, **42-million-670-thousand**. However, unless the exact figure is essential, use expressions like **more than**, **less than**, or **almost** when dealing with large numbers: **almost 10-billion dollars** is usually better than **nine-billion-800-million** or **nine-point-eight billion dollars**.

Don't say the word **and** in numbers over one hundred (say **one hundred fifty**, not **one hundred and fifty**). Say **one hundred** and **one thousand**, not **a hundred** and **a thousand**.

If possible, replace decimals with fractions: **two-and-a-half** rather than **two-point-five**.

We use the word **billion**, not **thousand million**. This usage is now accepted by the World Bank and other international organizations.

ONE ANOTHER, EACH OTHER -- Two persons talk to **each other**; more than two talk to **one another**.

ONLY -- **Only** is a word with editorial connotations and almost never is necessary.

OPINION POLLS -- Opinion polls should be treated with special care, keeping in mind that they are neither unfailingly accurate nor universally interesting. The following points should be observed when carrying the results of an opinion poll in a news story:

- Always identify the organization that conducted the poll (Gallup, Harris, etc.) as well as the organization that commissioned it. We carry only results of polls conducted by well known, respected organizations.
- Always include the number of people questioned by the polling organization as well as other information relevant to the sampling process, such as the geographical area covered, the male/female breakdown, and the accuracy forecast.
- News stories reporting poll results must make it clear that we do not necessarily subscribe to the findings. We do this by avoiding such formulations as **A public opinion poll shows that most Americans favor the government's handling of the economy.** The verb **shows** suggests acceptance of the survey's validity; **indicates** is called for.
- If the findings of the poll are controversial, try to get comments from those who have opposing views. Balance is essential.

ORAL, VERBAL -- In the interest of precision, use **oral** when referring to spoken words and **written** when referring to words committed to paper. **Verbal** means **in the form of words** and, although it is now most often used in reference to spoken words, it sometimes causes confusion. Confine your use of **verbal** to distinguish communication by words from other forms of communication, like gestures.

ORDINANCE, ORDNANCE -- An **ordinance** is a rule or regulation; **ordnance** pertains to military weapons.

PARLIAMENTARIAN -- A **parliamentarian** is an expert on rules and procedures in parliamentary assemblies and may or may not be a member of parliament.

PEKING -- We refer to the Chinese capital as **Beijing**.

PERCENT -- Write as one word.

PERSON, PEOPLE -- **People** is the plural of **person**. Use **people** when referring to a nation, such as **the American people**, or to a large and indefinite group, such as **about three thousand people attended the rally**.

PERSONAL OPINIONS -- We do not need to include **of his own** when we say, for example, that **Mr. Smith voiced a person opinion of his own about jamming**. Some would say he could have been voicing somebody else's personal opinion, but the phrase is redundant in this construction.

POLITICS -- As a study or science, **politics** is singular. Usually, however, it takes a plural verb, as in **his politics are his own business**.

PRACTICAL, PRACTICABLE -- Something that is **practical** is useful or valuable. **Practicable** means capable of being done. It needn't be useful or valuable.

PREMIER, PRIME MINISTER, CHANCELLOR -- The French Premier, British Prime Minister, and German Chancellor are all heads of government. Their titles, however, are not interchangeable. You are not likely to have a problem with **chancellor**, but there are frequent problems in determining whether a head of government is a **primo minister** or **premier**.

We occasionally see such phenomena as the Italian leader referred to by one wire service as a **prime minister** and by another as **premier** (we say **prime minister**). A useful rule of thumb is that former British colonies and members of the Commonwealth refer to their heads of government as **prime ministers**, while former French colonies use **premier**. **Premier** is also used for the Communist countries of Eastern Europe and Asia. Our guide should be the booklet **Chiefs of State and Cabinet Members of Foreign Governments** which is available at the Central News Desk.

PRESCRIBE, PROSCRIBE -- **Prescribe** means to set a rule or course to be followed, usually (but not necessarily) in writing, as in **the President prescribed measures to improve the economy**. Also, doctors **prescribe medicine**. **Proscribe** means to denounce a thing, to prohibit, as in **Hitler proscribed books written by Jews.**

PRESENTLY, CURRENTLY -- **Presently** should be used to mean **in a little while**, not **now**. **Currently** means **now**. When used with a verb in the present tense, **currently** is usually redundant, as in **we are currently looking into the matter**.

PRESIDENT -- A **president** is a chief of state, but not every head of state is called **president**. The Soviet head of state, for example, is properly titled **Chairman of the Presidium of the Supreme Soviet**. He also holds the more powerful post of **General Secretary of the Soviet Communist Party**. There are a number of shorter titles that take these positions into account, among them **Chairman** (usually the best), **Party Leader, Head of State, Party and State Leader, General Secretary**, or just **Soviet Leader**. The rule of thumb here is to apply the title that fits the occasion. If he is attending a state funeral or making a state visit, use the complete state title or one of the alternatives; if he is attending a party function, use the complete party title or one of the alternatives. It is always correct, of course, to use the dual title **Party and State Leader**.

Take care not to refer incorrectly to **presidents** as **chiefs of government**. Governments are normally headed by **premiers, prime ministers,** and **chancellors**.

PRESS CONFERENCE -- Say **news conference**, unless only members of the print media are present. A notable exception: the VOA program **PRESS CONFERENCE USA**.

PRINCIPLE, PRINCIPAL -- **Principle**, always a noun, denotes a fundamental truth, a standard of conduct or a basic doctrine, as in **she held to the party's principles**. **Principal** can be an adjective or noun. As an adjective it means most important, as in **that is the principal reason for the meeting**. As a noun it means leader (as in **the school principal**) or a capital sum of money placed at interest.

PRISON, JAIL -- A **prison** is a maximum security institution, often called **a penitentiary**, used to confine persons serving sentences for felonies; a **jail** is used to confine persons serving sentences for misdemeanors or persons awaiting trial or sentencing for felony or misdemeanor charges, and persons confined for civil matters.

PROFESSOR -- Not everyone who teaches at a university or college is **a professor**. In some universities, the title **professor** is reserved for faculty heads.

PROSTRATE, PRONE, SUPINE -- These words all carry the meaning of lying flat, level with the ground or other surface. They do differ, however, in the following ways: **Prostrate** means lying flat in an exhausted, helpless condition; **prone** indicates a face-down position; **supine** means face upward.

PROTEST -- The correct preposition is **against** or **about**, as in **they protested against the new legislation**. Do not say **protest over**.

PROVED, PROVEN -- **Proved** is preferred as the past participle, as in **he has proved his point**. Reserve **proven** for use as an adjective, as in **she is a proven genius**.

QUOTATIONS, QUOTE, UNQUOTE -- Quotation marks may be used in radio news scripts, but keep in mind that they are not heard by the listener. Their usefulness in the text is only to assist announcers, most of who make their pauses and intonations convey quotation marks.

Do not use the word **quote** as a noun (say **quotation**).

We do not set quotations apart from the rest of the text by using the words **quote** and **unquote**, as in **the spokesman said, quote, I will have nothing more to say on the matter, unquote**. It is better to write: **The spokesman said he would have nothing more to say on the matter**.

It is often necessary in news stories to point out that you are using the precise words of a speaker. In such cases, it is appropriate to say something like **the spokesman said he considered the whole affair -- in his words -- "a joke and a farce."**

RAISED, REARED -- Any living thing may be **raised**; only humans may be **reared**.

RAVAGE, RAVISH -- **To ravage** is to destroy or devastate; **to ravish** is to rape or abduct.

RED-HEADED, RED-HAIRED -- If you have red hair, you are **red-haired**, not red-headed.

REDS -- Do not refer to communists as **reds**, which is also the color of most socialist and social democratic party banners. Do not refer to the Soviet army as **the Red Army** or to China as **Red China**.

REFUTE -- To **refute** an argument is to prove it wrong. It should **not** be used as a **synonym** for **disagree, contradict, or rebut**.

REGIME -- The word **regime** refers to a system or type of rule or administration, not the incumbency of a particular person or party. It is, therefore, incorrect to say **the Najibullah regime in Afghanistan** or **the Cuban regime**. It is proper to say **the Communist regime in Afghanistan** or **the authoritarian regime in Cuba**. **Regime** is often incorrectly used as a pejorative to avoid conferring legitimacy on rulers who assumed power illegally.

It should be noted that the word **government** does not in itself mean that those in power were democratically elected. Similarly, the word **parliament** does not imply that its members were elected through a democratic process. (See **GOVERNMENT**)

REGIONS -- Take care when referring to regions of the United States or elsewhere in the world, since many listeners have different understandings of the boundaries of the region in question. The following definitions are generally recognized:

•**East Asia** -- Comprises the easternmost portions of the continent of Asia: China, Japan, North and South Korea, Taiwan, Hong Kong, and eastern parts of the Soviet Union.

•**Southeast Asia** -- The Indochinese Peninsula and the islands to the southeast of it: Burma, Cambodia, Indonesia, Laos, Malaysia, New Guinea, the Philippines, Singapore, Thailand, and Vietnam. (Note: Papua New Guinea is the eastern portion of the island called New Guinea. Irian Jaya is the western portion and is a province of Indonesia.) The East and Southeast Asian nations are covered by the East Asia/Pacific Regional Desk in the Newsroom.

•**South Asia** -- Bangladesh, Bhutan, India, Nepal, Pakistan, Sikkim, and Sri Lanka. These countries and Afghanistan are covered by the South Asian Regional Desk in the VOA News Division.

•**Middle East** -- The **Columbia Lippincott Gazeteer** defines the Middle East as the area of Southwest Asia west of Pakistan: Afghanistan, Iran, Iraq, Israel, Kuwait, Jordan, Lebanon, Oman, Qatar, Saudi Arabia, Syria, Turkey, United Arab Emirates, and Yemen; and, in northeastern Africa, Egypt and Sudan; and the island of Cyprus. All these countries, with the exception of Turkey and Cyprus, are covered by our Middle East Regional Desk.

Note that the distinction between **Middle East** and **Near East** is no longer universally recognized (the **Near East** being the westerly nations in the above list, the **Middle East** the easterly nations). We no longer use the term **Near East**.

•**Mideast** is acceptable as an adjective, but **Middle East** is the preferred substantive.

•**East Europe** -- Usually used in reference to those countries east of Germany, Austria, and Italy. The term "Communist Bloc" in Europe no longer applies. Since the ouster of pro-Moscow regimes in 1989 and 1990 the unification of Germany, and the demise of the Warsaw Pact in 1991. Albania and Yugoslavia have been independent of Soviet influence for many years. The USSR and East Europe Regional Desk in the VOA News Division covers the Soviet Union (with the Baltic states), Albania, Bulgaria, Czechoslovakia, Hungary, Poland, Romania, and Yugoslavia.

•**West Europe** -- Usually refers to the non-communist countries of the continent and Britain but excluding Scandinavia. Because the definition has political overtones, it is better to be specific. Austria and Switzerland, for example, are officially politically neutral countries and should not indiscriminately be grouped with West European countries. All European countries not included among the countries covered by VOA's USSR and East European Regional Desk (see above) are covered by the West Europe Regional Desk. The West Europe Desk also covers Greece, Turkey, and Cyprus.

•**Western Hemisphere** -- The continents of North and South America and the Islands near them. The subdivisions recognized by geographers include the **Caribbean**, **Central America** (the land between Mexico and Colombia), **Latin America** (the area south of the United States where Romance languages are dominant), **North America** (Canada, the United States, Mexico, and the Danish territory of Greenland), **South America** (Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay, Venezuela, French Guiana, Guyana, and Surinam), and **the West Indies** (rarely used, but applying to the Caribbean islands east of Puerto Rico and extending southward to South America). News events in Central and South America are covered by the Latin America Regional Desk. Events in the northern part of the Western Hemisphere are handled by the National Desk.

REGRETFUL, REGRETTABLE -- **Regretful** means filled with sorrow or regret, as in **he said he was regretful he could not attend the ceremony**. **Regrettable** means deserving sorrow or regret, as in **it was regrettable he could not attend**.

RELUCTANT, RETICENT -- The word **reluctant** means unwilling to do something; **reticent** means disinclined to talk. It is incorrect to write **she was reticent to say anything**.

REPORTEDLY -- Formulations such as **five persons reportedly died in an automobile crash** border on the absurd (how can someone reportedly die?). Say **five persons are reported to have died**. **Allegedly falls into the same category**. If you say **Reports say ten people died in the crash**, specify which reports.

RESPECTIVELY, FORMER, LATTER -- These words should be avoided in radio texts because they require listener to check back on what has been said, which they cannot do.

REVOLUTIONARY -- Do not use indiscriminately. Describe things that are new and progressive as **revolutionary**. The word has a special meaning, usually political, to many of our listeners.

RUSSIAN NAMES -- It is often necessary to use a close phonetic equivalent in English when writing Russian proper names, since transliteration from the Russian might drop a necessary English sound. For example, we write **Alexander**, not **Alexandr**.

The last names of Russian women have feminine endings which we do not use in English (e.g., the husband is Mr. Popov, the wife's name in Russian is Popova, but we refer to her in English as Mrs. Popov). We make an exception for actresses and other female performers whose names are better known with the feminine ending.

We do not use the Russian patronymic (Ivan **Petrovich** Kuznetsov).

RUSSIAN -- If you refer to a citizen of the Soviet Union **as a Russian**, be sure he or she comes from the Russian Republic of the Soviet Union. Many journalists disregard this distinction, but we as international broadcasters must observe the fact that not all residents of, say, Latvia or Georgia want to be grouped with the Russians. (See **SOVIETS**)

SANCTION, SANCTIONS -- The verb **sanction** and the noun **sanctions** sometimes cause problems, even though they have almost opposite meanings. **To sanction** a course of action is to authorize or permit it; **to apply sanctions**, economic or other, is to implement coercive measures against a person or government in an effort to force a change in policy or habit.

SANGUINARY, SANGUINE -- Deceptive look-alikes. **Sanguinary** means bloodstained or bloodthirsty; **sanguine** means hopeful, confident, optimistic. Because of possible confusion, avoid these words in VOA scripts.

SAVING -- It is improper to use **savings** as a singular noun, as in **his suggestion resulted in a savings of one million dollars**. Correct is **saving** (drop the final **s**). (See **DAYLIGHT-SAVING TIME**)

SCAN -- Properly used, the verb **scan** means to examine closely, to scrutinize. Although it is frequently used in the sense of to view superficially (**she quickly scanned the volume**), careful writers acknowledge the primary meaning. It would be wrong, however, to assume that everyone will understand the meaning of your sentence if you use **scan** in either sense. It is, therefore, a good idea to avoid the word altogether.

SCOT, SCOTTISH, SCOTCH -- A **Scot** is a native of Scotland, and the people are referred to as **Scots**, not **the Scotch**. The adjective is **Scottish**. Reserve the word **scotch** for the whisky that is distilled in Scotland.

SELF-CONFESSED -- The **self** (as in **self-confessed murderer**) is unnecessary.

SENSUAL, SENSUOUS -- **Sensual** has to do with satisfying the physical senses and has mildly sexual overtones; **sensuous** pertains to the senses as opposed to the intellect.

SEXISM -- Terms incorporating a gender reference should be avoided if there is an alternative that is in common use. For example, we say **journalist** or **reporter**, not **newsman**; **mail carrier**, not **mailman**; **members of Congress**, not **Congressmen**. (See **NEWSMAN** and **CONGRESSMAN**)

SHARP -- **Sharp** joins **major** among the most overused words in journalism. We should avoid such standards as **sharp rise in unemployment**, **sharp decline in the economy**, **sharp questioning**, **sharp criticism**, etc. (See **MAJOR, MASSIVE**)

SMALL, YOUNG -- Use **young** when referring to a child, not **small**. The child could be large for her or her age.

SO-CALLED -- **So-called** has editorial connotations, so avoid

SOCIALISTS -- We call communists **communists**, not **socialists**, even though they normally refer to themselves as **socialists**. If you are using a quotation from Tass, of course the word **socialist** is in order.

SOME -- The word **some** should note be used with a number, as in **the event occurred some 19 years ago**. **Some** indicates an uncertainty, an indeterminate number. Nineteen is a precise number. Is it 19 or not?

SOURCING, ATTRIBUTION -- Sourcing must be solid if VOA's reputation as a credible news organization is to be maintained. Some examples of weak or soft sourcing to avoid: **Reports say he toned down his criticism of Soviet human rights policy**. What reports? By whom? Other examples: **Many observers here say... Many church leaders and farmers here are critical of... Observers say...** Are the **many** or the **some** or the unspecified numbers of **observers** projecting a widely held viewpoint? Is many a certain percentage of experts or observers? Is some a distinct minority? Be on the lookout for such soft and imprecise sourcing and attribution. Try to firm it up. In the case of reports, state at least that it is western press reports or western news agency reports or whatever we DO know about the sourcing.

SOVIET(S) -- Usage has overtaken grammatical considerations, and we, therefore, DO allow use of the term **Soviet** or **Soviets** to apply to the people and/or leaders of the Soviet Union, as in **The Soviets favor East-West trade** or **The Soviets defeated West Germany in ice hockey**, etc.

STRANGLED -- Frequently seen: **He was found strangled to death**. To strangle a person means to choke him or her to death. It is, therefore, sufficient to write **he was found strangled**.

STUDENT BODY -- The word **body** can be confusing. **Students** suffices.

SUPERLATIVES -- Avoid **superlatives** such as **most famous** and **greatest**. They are usually value judgments. (See **UNIQUE**)

TABLE -- We should not use expressions such as **the delegate tabled the draft resolution**. In the United States, **table** means to put aside, to defer action. Outside the United States, it means to introduce.

TALK WITH, TALK TO -- People **talk with** each other, **not to** each other.

TALKING BUILDINGS AND OTHER PHENOMENA -- It is better to quote people than buildings. It is acceptable from time to time to personify institutions in such expressions as **the White House has rejected the proposal** and **the State Department has urged Moscow to negotiate**, but this can easily be overdone. It is preferable to say **the President has rejected the proposal** or **a spokesman says the State Department has urged Moscow to negotiate** and, in general, to avoid giving human characteristics to inanimate objects.

TERRORIST, GUERRILLA, EXTREMIST -- The most controversial usage question at VOA in recent years has revolved around whether a **guerrilla** is a **terrorist**, whether an **extremist** is a **terrorist** or **guerrilla**, etc. Rule of thumb: Describing the action usually is sufficient without having to characterize the perpetrator who did it. For example, **Two Arabic-speaking gunmen threw grenades into a crowd**

of... Let the audience decide whether these were **terrorists**, **extremists**, **guerrillas**, or **patriots**.

In the classical sense, **terrorists** act in order to coerce victims into accepting, or at least not standing in the way of, the policies or goals of the **terrorists**. A United Nations Resolution of December 7, 1985, defined terrorism as "acts...which endanger or take innocent lives, jeopardize fundamental freedoms, and seriously impair the dignity of human beings."

Some perpetrators call themselves by names which also can be politically loaded, such as **commandos** or **freedom fighters**. We do not describe Afghan resistance, Angola's UNITA, or any other forces as freedom fighters, although U.S. officials use that term regarding several **insurgent groupings**. We also do not use the word **commando** as in **Palestinian commandos attacked an Israeli boat**. However, if we have a direct quote in which a Palestinian official says **Our commandos did such and such**, and we feel there is a reason to use the quote, we have to make sure it is clearly attributed. **Commandos** and **guerrillas** are generally assumed to be members of a military unit.

THAT, WHICH -- Using **which** for **that** in restrictive clauses can cause serious problems. **That** is necessary when the clause identifies the subject, as in **cities that have denser populations can expect higher crime rates** (the meaning is restricted to those cities that have denser populations). **Which** is called for when the clause merely describes the subject, as in **cities, which have denser populations, can expect higher crime rates** (the meaning is not restricted to cities with denser populations).

The word **that** probably causes editors more problems than any other. Clearly, **that** in such sentences as **he said that he would attend the conference** is unnecessary and should be deleted. However, **that** is necessary when the word following a verb could otherwise be wrongly construed as the verb's object, as in **the governor reported (that) the police who fired the shots would be disciplined**. The absence of **that** in the following sentence is also an error: **the governor said years ago the incident would never have happened**. If the governor made the statement years ago, **that** must be inserted after **ago**. If he made the statement more recently, **that** must be inserted after **said**. Good editors pause whenever they come across a **that**.

The general rule on **which**: A relative clause which could be placed in parentheses or omitted without changing the meaning of the sentence begins with **which**.

THIRD WORLD -- Use this term judiciously. Webster's Ninth, for example, lists it as encompassing "a group of nations, especially in Africa and Asia, not aligned with either the Communist or non-Communist bloc." But Webster also defines it as meaning "the aggregate of the underdeveloped nations of the world." The latter meaning, underdeveloped (or developing as now is the vogue), is the most accurate use. Avoid using **Third World** in a non-aligned connotation.

TORTUOUS, TORTUROUS -- The primary meaning of **tortuous** is winding or twisting, and, by derivation, not straightforward, devious. **Torturous** involves pain or torture.

UNDER WAY -- Two words.

UNIQUE -- **Unique** expresses an absolute. Therefore, use of the comparative or superlative degree is impossible. It is incorrect to write **most unique** or **very unique**, and it is stretching the point to say **extremely unique**. Many words fall into this category, including **absolute, equal, fatal, final, total,** and **unanimous**. (See **SUPERLATIVES**)

UNNAMED SOURCES -- Even sources who don't want their names broadcast have names. Therefore, never attribute to **unnamed sources.** If a source does not want his or her name used in our broadcasts, as in a background briefing, we do not use it. This takes some of the edge off the story, but it does not invalidate the information.

There are any number of attributive phrases in general use to cover such situations, but most of them are tired and have the effect of diluting the report. **Informed sources, authoritative sources, well-placed sources, reliable sources, sources in a position to know, sources close to the president,** etc., are used so frequently by journalists that they have become odious cliches. There is no good way around them, but the general guide is to identify the source as closely as possible. **A White House source** or **a State Department source**, for example, is always better than any of the vague attributives cited above.

U-S -- Do not assume our audiences know your country of reference when you say **the Supreme Court, the Congress,** etc. Say **the U-S Supreme Court** and **the U-S Congress**. We use **U-S** as an adjective, **United States** as a substantive. Do not use U-S when referring to well-known officials such as the President, Vice President, or Secretaries of State or Defense, or Chief Justice.

VERNACULAR -- **Vernacular** denotes a nonstandard or substandard language peculiar to a certain region. It is not the established literary or cultured language of a land. It is, therefore, improper to say a person speaks **a vernacular** simply because he or she speaks a foreign language. It is also improper to refer to persons or groups as **vernaculars**.

VIRTUALLY -- Something which has the effect but not the form, such as **The opposition has virtually assumed control**.

WEATHER -- The National Weather Service has defined various weather phenomena as follows:

- **Blizzard** -- A winter storm with wind speeds of 35 miles per hour (56 km), considerable snow and very low visibility.
- **Cyclone** -- A storm with strong winds rotating about a moving center of low atmospheric pressure. A **cyclone** is sometimes confused with **tornado**, and, in the Indian Ocean, a **cyclone** is sometimes called a **hurricane**. We maintain the traditional distinctions.
- **Hurricane, Typhoon** -- A tropical tornado with a warm core which reaches wind speeds of at least 75 miles per hour (120 km). **Hurricanes** start east of the international dateline, **typhoons** start west of the line. The **hurricane season** (when most hurricanes occur) is from June through November in the Atlantic, Caribbean, and the Gulf of Mexico. In the eastern Pacific, it is June through November 15, and in the central Pacific, it is June through October.

- **Squall** -- A sudden increase of wind speed by at least 16 knots and rising to at least 25 knots. It must last for at least one minute.
- **Tornado** -- A violent rotating column of air, forming a pendant and touching the ground. It is the most destructive of all atmospheric phenomena on a local scale.

WE, US -- A listener tells us he is disturbed by the use of **we** and **us** by VOA reporters when referring broadly to a position of the United States Government. In an interview, a guest might be asked, "Is it true that **we** have been developing defensive nuclear weapons for years?" Or a VOA correspondent might report that "**we** have just asked the Soviet Union to join **us** at a conference." Too often, the listener says, the possessive **our** is used when referring to something that belongs to or is being done by the United States. This criticism is valid. In the interest of objectivity, which presumes detachment on the part of the reporter, we should not use these pronouns in such contexts.

Correspondents should avoid first-person reporting, but when they do use this construction, they should be wary of using **we** when they really mean **I**, as in **we asked the spokesman to comment on this issue**. **We** is all right in editorials, where the point of view represents the consensus of an editorial board or of another policy-making group, but **we** should not be used if the reference is to a single person, especially if that person is the VOA reporter.

WHEREABOUTS, HEADQUARTERS -- **Whereabouts** is singular (**his whereabouts is unknown**). The word **Headquarters** is usually plural (**the firm's headquarters are in Washington**).

WHETHER OR NOT -- The **or not** is usually unnecessary and should be dropped. There are, however, times when the **or not** is needed to draw attention to alternatives: **The conference will take place whether there is a quorum or not**. To determine whether the **or not** is necessary, substitute **if** for **whether**. If the substitution changes the meaning of the sentence, as it would in the foregoing example, it is necessary to add **or not**.

-WISE -- The suffix **-wise** is properly applied in such words as **clockwise**, **lengthwise**, **penny-wise**, and **otherwise**. We should avoid **-wise** in contrived combinations, such as **weatherwise, businesswise, efficiencywise,** etc.

GLOSSARY OF TECHNICAL TERMS

AM -- amplitude modulation. See also MEDIUM WAVE.

AMPLIFIER -- an electronic device which increases preamplifier output, usually to the level necessary to drive a speaker.

AOR -- Atlantic Ocean Region (as defined by INTELSAT).

ARCHITECTURE AND ENGINEERING (A & E) CONTRACT -- a design, a blueprint for a VOA studio or engineering construction project.

ARCO -- authorized representative of the contracting officer, frequently a project manager.

ATTENUATOR -- an electronic device between microphone and amplifier which regulates volume.

AUDIBLE TONES -- sounds with wave frequencies which the average human ear can detect, ranging between 20 to 20,000 cycles per second.

AUDIO BANDWIDTH -- the frequencies corresponding to an audible sound, usually 20Hz to 20kHz.

AUDITION -- to listen to sound or voicing to determine quality and volume. To try out for a part. See MONITOR.

AUTHENTICATION -- the verification that a particular computer user is authorized to have access to a given computer resource. Typically, this verification is performed at logon by checking a user's name and password.

AUTOMATIC STOP -- special switch on some tape recorders which automatically stops the machine when the tape ends or breaks.

AUTOMATIC SHUT-OFF -- performs a function similar to the automatic stop switch but also shuts off the recorder's electrical power.

AUTOMATION SYSTEM -- a audio automation system which can be programmed to play pre-recorded tapes and cartridges to provide continuous programming.

BACKGROUND -- processing performed by a computer system for a user while the user operates a different computer program.

BACKTIME -- a technique used to end a program or program segment precisely on time. Simply subtract the length of the closing item from the end time. For example, if your program must end at 12:59:30, and you are closing it with a :52 Yankee Doodle cartridge, the correct backtime for deadpotting the cartridge is 12:58:38.

BALANCE -- in monaural, the relation between different sound sources in a recording; in stereo, the relation between right and left channels.

BED -- one continuous low-level sound under a second sound. The second sound is usually a voice at normal level.

BIAS -- a high frequency alternating current fed into a tape recording circuit to allow the recording to be made.

BINAURAL RECORDING -- made with two microphones recorded on separate tracks. See STEREOPHONIC RECORDING.

BOOT -- to start a computer system.

BROADCAST CONTENTS DATABASE -- a permanent SNAP database of VOA program logs still in design phase.

BUBBLE -- the operations center of NEB where incoming feeds from correspondents are recorded, duplicated, and issued.

BUFFER -- a brief program segment which separates the U.S. Government Editorial from adjacent programming fare.

BULK ERASER -- a device for erasing one or more reels of tape through the use of a powerful electromagnet. See DEGAUSS.

BUTTON -- a short, decisive sound used as punctuation at the end of a program element.

C-BAND -- used loosely for satellite services in the 6/4 GHz bands.

CAPSTAN -- the shaft which drives the tape and pulls it past the recording and playback heads. A roller, sometimes called a pinch wheel, squeezes the tape against the capstan to provide traction.

CARTRIDGE -- a continuous tape loop enclosed in a plastic case used for standard openings and closings, themes, bridges, promos, news inserts, and other brief program elements. Cartridges come in varying lengths. The most commonly used cartridges are either 20, 30, 40, 60, or 70 seconds; also available are lengths of 100, 120, and 150 seconds, as well as 3 1/2 and 10 minutes.

CASSETTE -- a tape enclosed in a plastic case, used for field recording, transcribing, field placement, and program monitoring. They come in lengths of 30 minutes (15 minutes to a side), one hour (30 minutes to a side), and one-and-a-half hours (45 minutes to a side).

CENTRAL -- a shorthand reference to Central Recording.

CENTRAL SCRIPTS DATABASE -- a permanent SNAP database of VOA centrally-produced English source materials.

CLEAN -- as applied to sound, means clear, undistorted, noise-free reproduction.

CLEAR SOUND -- sound directly from a source without commentary.

CLEAN TAPE -- new or degaussed tape.

CODAPHONE -- brand name of a telephone answering device on which VOA news reports have been recorded. Regional centers dial Washington four times daily to dub the reports recorded on the device. Local users then dial the regional centers and record the reports on their end for rebroadcast on local stations. Used by division field services operations. See also TELECART, DIAS.

COMMUNICATIONS SERVER -- a multiuser computer which is equipped with a complement of modems. A communications server typically is used to connect a computer system to the switched telephone network. This allows many workstations to communicate over long distances without being equipped with individual modems.

COMPUTER ASSISTANT -- an individual who helps SNAP users operate the system properly and investigates reports of problems.

COUNTER -- see INDEX COUNTER.

CN -- acronym for Central News item.

CR - acronym for Correspondent Report.

CRASH -- a catastrophic failure of a computer system -- one which interrupts the normal functioning of the operating system.

CROSS-FADING -- fading one sound down while fading another sound up so that they mix briefly before the second sound is fully established and the first is faded out.

CROSS-OVER NETWORK -- filter circuits for multiple loudspeaker systems which separate highs and lows and feed each to a particular speaker.

DATABASE -- a body of information stored by a computer system in a manner designed to facilitate selective updating and retrieval.

DBS (Direct Broadcast Satellite) -- a communications satellite which transmits messages to individual receiving sets. Also called direct transmission satellite.

DEADPOT -- a technique used for fading one sound up under an established sound to end a program segment smoothly. A sound which is deadpotted is one which is activated but not heard because the volume is all the way down.

DECIBEL (db) -- a unit for measuring the volume of a sound, equal to the logarithm of the ratio of the intensity of the sound to the intensity of an arbitrarily chosen standard sound. A difference of two dbs is usually the smallest that can be heard by the human ear.

DECK -- the mechanism of a recorder including the heads, drive, and tape motion controls. It may or may not include the electronics, such as a preamplifier.

DEDICATED LINE -- a dedicated circuit, a non-switched channel, a private line.

DEGAUSS -- a technique to neutralize (erase) the magnetic field on recorded tape.

DEMAGNETIZER -- a hand-held device used to remove magnetism from recording or playback heads. It usually has two prongs which are applied to either side of the head.

DEMOD -- demodulator.

DEMODULATION -- the recovery of baseband information from a modulated carrier. A demodulator is frequently required to recover an audio signal from a television receive only (TVRO) dish.

DIAS (Dial-in-audio Service) -- or automated telephone answering service on which broadcast units can place news spots or actualities and update these.

DIGITAL -- referring to communications procedures, techniques, and equipment where information is encoded as either a binary "1" or "0;" the representation of information in discrete binary form, discontinuous in time, as opposed to the analog representation of information in variable, but continuous, waveforms.

DISKETTE -- a small, removable magnetic storage medium used on a personal computer or workstation to hold copies of texts or other information. Also known as a floppy disk.

DISTORTION -- sound or other elements which prevent accurate reproduction of the original sound.

DOT MATRIX PRINTER -- an electronic printer which puts images of individual letters on paper by printing the appropriate members of a matrix of tiny spots of ink.

DOWNLINK -- the ground station where a satellite transmission is received.

DROP CABLE -- the cable that connects a workstation or server to a network medium.

DUAL-TRACK -- see TRACKS.

DUB SLIP --- a form to be used when submitting tapes for duplication. Available in room 2230.

DUBBING -- making a copy of a sound recording from either a tape or other audio source.

DYNAMIC MICROPHONE -- high quality electromagnetic-type microphone which employs a moving coil in a magnetic field to produce varying voltages.

DYNAMIC RANGE -- the ratio between the softest and the loudest sounds a tape recorder or other device can reproduce without distortion, usually measured in db's.

EDIT -- when used with reference to tape recording, to change the sequence of sounds on a tape by deleting, rearranging, or adding segments of tape.

EDITING BAR -- a metal bar on a tape playback machine where a producer can edit tape. See SPLICING BLOCK.

EDITING KNIFE -- the razor-edged instrument a producer uses to edit tape.

ELECTROMAGNET -- a device which produces magnetism when connected to a source of electric current. The recorder head is an electromagnet energized by the amplified current from the microphone.

ELECTRONIC MAIL -- computer software that permits one user to transmit text to another user by entering a stylized "address" (e.g., the user's name and organizational subdivision) for the recipient.

EQUALIZE -- to balance the high and low audio frequencies in an effort to obtain the highest possible quality of sound.

ERASE HEAD -- an electromagnet which erases any magnetic pattern on a tape by subjecting it to a magnetic field. A permanent magnet may be used but is not as satisfactory. The erase head always precedes the record/play head in a tape recorder to clean the tape of signals before new signals are recorded. See HEAD, ERASE.

ETHERNET -- 1) a set of protocols for the exchange of information among computer systems over a passive network medium developed by Digital Equipment Corporation, Intel Corporation, and Xerox Corporation and now adopted as an industry standard; 2) the SNAP network.

EUTELSAT -- European Telecommunications Satellite Organization.

EVENT -- an actuality cut or sound bite offered by VOA's audio distribution system. See SOUND ON DEMAND.

FADE -- a gradual reduction in sound level, from full volume to no volume.

FADER -- frequently used name for the console knob or slider used to control audio levels. See ATTENUATOR.

FEEDBACK -- the distortion that results when microphone-originated sound is amplified and fed back into the microphone. Feedback can usually be eliminated by reducing microphone input or redirecting the loudspeaker.

FIDELITY -- a word meaning the faithfulness of the reproduction as compared to the original sound.

FILE DRAWER -- a location for storing texts on SNAP within a file server. On most other computer systems, this is called a "directory."

FILE FOLDER -- a location for storing texts on SNAP within a user's workstation or a file drawer. On most other computer systems, this is called a "directory."

FILE SERVER -- a multiuser computer with large amounts of magnetic disk storage that is connected to a computer network, thereby making the storage capacity available to many workstations.

FILE SERVICE -- a SNAP software service that allows users to store files on a file server and to retrieve them when they subsequently are needed.

FLOPPY DISK -- a small, removable magnetic storage medium used on a personal computer or workstation to hold copies of texts or other information. Also known as a diskette.

FLUTTER -- a rapid variation in tone caused by mechanical problems or tape defects, preventing the tape from moving past the playback head at constant speed. See WOW.

FM (Frequency Modulation) -- the baseband signal is caused to vary the frequency of the carrier wave. Usually in the 88.5 to 104 kHz range on radio dials.

FONT -- a typeface in a particular style or for a particular language. SNAP provides fonts for English and all other VOA languages.

FOOTPRINT -- coverage area of a satellite beam.

FOREGROUND -- processing performed by a computer system while the user interacts with the program performing the processing.

FORMAT CLOCK -- a blueprint for mapping out placement of programming segments within a 15-minute, half-hour, or hour-long broadcast.

FREQUENCY -- the number of cycles per second (Hz) of a sound and the major determinant of pitch.

FREQUENCY RANGE -- the range between the highest- and lowest-pitched sounds which a tape recorder or other sound system can reproduce.

FREQUENCY RESPONSE -- the manner in which amplified sound responds to and varies with changes in input.

GAIN -- amplification. "Riding the gain" is adjusting the volume control to keep the sound at a normal level and to prevent distortion.

GAP -- the space between opposite poles of a recording or erase head. It's usually given in mils or microns. Gap width is the distance across the gap; the length is the distance from the top to the bottom; the depth is the distance from the head face to the point where the pole pieces diverge for the coils.

GLOBAL BEAM -- beam covering the entire visible Earth surface (42 percent of the globe) as seen from the satellite.

GMT, GREENWICH MEAN TIME -- an internationally recognized 24-hour cycle which begins at 0000 hours, or midnight, in Greenwich, England, now called by many international broadcasters UTC, Universal Time Coordination.

GROUNDWAVE -- refers to a radio signal which travels along or very near the ground during its journey from transmitter to receiver.

GUIDE -- the part or parts of a recorder which align the tape so that it passes properly over the heads.

HARDWARE -- in computer parlance, the electronic and mechanical components of a computer.

HEAD -- an electromagnet which consists of a ring-shaped metal core broken at the gap where the tape touches it. Coils wound on each side of the gap either energize the head when in the recording mode, or are energized by the magnetic patterns of the tape as it moves past the gap when in the play mode.

HEAD ALIGNMENT -- adjusting the angle of the head so that the gap is exactly perpendicular to the tape.

HEAD, DUAL TRACK (HALF-TRACK) -- a head with one pole piece having a gap which covers only the upper half of the recording head. The second track is recorded by flipping the tape over and recording again.

HEAD, ERASE -- an electromagnetic head which demagnetizes the tape and erases sound as it passes the gap so that a new recording may be made on the tape. See also ERASE HEAD.

HEAD, FULL TRACK -- a head with a gap covering the entire width of the tape.

HEAD, PLAYBACK -- construction is the same as the recording head, except that sometimes a finer gap is used. As the magnetized tape passes the poles of the gap, a current is induced in the coils and this, when amplified, is fed to the loudspeaker to reproduce the original sound.

HEAD, QUARTER TRACK -- a head having two pole pieces which record on the first and third quarters of the tape. The second and fourth quarters are recorded by flipping the tape over. It is primarily used for stereo.

HEAD, RECORDING -- an electromagnet which puts magnetic patterns on tape in response to current variations from the microphone as the tape passes the gap. The same head can also be used for playback.

HERTZ -- a unit of frequency, one cycle per second.

HIGH SPEED DUPLICATOR -- a machine that makes copies of recordings at high speeds of 30, 60, or 120 IPS (inches per second), instead of the standard broadcasting speed of 7 1/2 IPS.

HIGHS -- an abbreviation for high frequencies.

HISS -- a hissing noise which may originate in the amplifier or from the tape itself. Hiss will increase if head demagnetization is not performed at intervals and will be recorded on the tape even with the machine in the playback mode.

HOOPIE -- a request for the Special Events Branch to arrange coverage of an event or supplying of a service.

HUM -- a background noise introduced by AC power lines, power supplies, or ground loops. It is generally low in pitch.

HVAC -- heating, ventilation, and air conditioning system.

HYBRID -- a device to provide connection between telephone and studio console to permit telephone interviews.

IMPEDANCE (Z) -- a common characteristic of electrical devices expressed in ohms. Microphones are generally classed as either high Z (10,000 ohms and up) or low Z (50 to 250 ohms).

INTELSAT -- International Telecommunications Satellite Organization.

INTERFERENCE, NOISE -- Unwanted energy appearing in a signal path.

INDEX COUNTER -- either a built-in numerical meter on a tape recorder to count the number of feet of tape moving past the heads or an added-on meter designed to measure tape length in minutes and seconds.

INPUT -- a jack or other connecting device designed to accept an incoming signal; or, the incoming signal itself.

IOR -- Indian Ocean Region (Intelsat).

IRON OXIDE -- the coating which is applied to the acetate backing of magnetic tape for the purpose of recording magnetic patterns -- that is, sound. Unless disturbed by another magnetic field, these patterns will be maintained indefinitely.

I.P.S. -- abbreviation for tape speed in "inches per second."

JACK -- receptacle for plug connector leading to the input or output circuit of a tape recorder or other equipment.

KILOHERTZ -- one thousand cycles per second, a measurement used in increments to designate broadcast frequencies. 5 kilohertz (kHz) is 5,000 Hz.

Ku-BAND -- used for satellite systems employing frequencies between 10.7 and 19 GHz.

LASER PRINTER -- an electronic printer which uses a small beam of coherent light as one step in the process of putting markings on a page.

LASER PRINT SERVER -- a multiuser computer with an attached laser printer that is connected to a computer network, making the printer available to many workstations.

LEADER TAPE -- non-magnetic paper or plastic tape without an iron oxide backing used to provide blank spaces between recorded segments or attached to ends of the tape for identification and protection of the tape ends.

LEVEL -- the volume of sound.

LEVEL INDICATOR -- a device on the recorder to indicate the level at which the recording is being made.

LNA -- low noise amplifier (always on the dish feed horn).

LOCAL LOOP -- a radio broadcast line connecting points within the same city.

LOG ON -- to provide a user name and password to gain access to a computer system.

LOGON -- 1) the act of logging onto a computer system; 2) the name under which a user logs on. Also called user ID.

LONGWAVE -- a signal which, unlike medium wave or shortwave, hugs the ground and does not reflect off the atmosphere. Longwave ranges from 151 kilohertz to 692 kilohertz.

LOOPING -- a method for providing continuous background sound, usually recorded on a cartridge without a stop tone.

LOUDSPEAKER -- a device which converts the electrical output of an amplifier into sound.

LOWS -- an abbreviation for low frequencies.

MAGNETIC FIELD -- the area around an electromagnet or conductor where magnetism exists.

MASTER CONTROL -- the central facility for routing all live and recorded VOA programs and program material. Sometimes Master Control is known by a shorthand reference as Master.

MASTER -- 1) a term used to describe the original or file copy of a tape recording which should never be edited; 2) a monitron station which controls others.

MEDIUMWAVE -- a radio signal (referred to in the United States as AM) of reasonably good quality, broadcast directionally or non directionally to a relatively small geographic region on frequencies generally ranging between 520 and 1650 kilohertz.

MEGAHERTZ -- one million cycles, a measurement used in increments to designate broadcast frequencies.

MICROPHONE -- a device which changes one form of energy (sound) into an electrical voltage.

MIL -- one one-thousandth of an inch. Tapes are 1/2, 1, and 1 1/2 mils in thickness.

MINICOMPUTER -- a medium-sized or large computer, typically configured as a multiuser system. For historical reasons, the term minicomputer has stuck to these machines, some of which rival the largest computers available a dozen years ago. SNAP uses minicomputers to maintain the Central Scripts and Broadcast Contents databases.

MIXER -- an electronic device used for combining several signal inputs into a single output. Usually independent preamplifiers, equalization, and volume controls are provided for balancing input signals.

MIXING -- the technique of combining two or more signals on one tape.

MIX-MINUS -- isolation of incoming audio from the console return cue circuit so that the incoming audio is not fed back to its source, causing feedback or double audio. (The studio "MIX" is sent back to the remote location "MINUS" the audio from the remote.)

MODEM -- a communications device that is attached to a computer in order to permit it to transmit or receive information on a cable over long distances.

MONAURAL -- sound reproduction in which only one source of sound is used.

MONITOR -- either listening to the signal that is being recorded as it comes into the recorder or from the tape after it has been recorded.

MONITRON -- an in-house monitoring network which permits users to choose from almost one hundred audio sources for auditioning purposes. Also referred to as a strowger.

MUDDY -- blurred sound reproduction.

MULTIUSER -- simultaneously available to multiple users. Computers which a number of people can use at the same time, such as minicomputers, are known as multiuser computers.

MUNICH FEED -- a daily feed of program material, usually news-related, from the VOA Bureau in Munich, West Germany. The feed, often in several languages, comes into Central Recording and may be picked up at the Tape Library.

NETWORK -- in computer parlance, a high-speed communications system linking a number of independent computers. In audio, a means of transmitting programming to more than one recipient.

NCC (Network Control Center) -- a facility of VOA Engineering which receives audio from Master Control and sends it to specific destinations such as TVRO audio subcarriers and VOA transmitters.

NETWORK MEDIUM -- the physical link between computers on a network. SNAP uses coaxial cable as a network medium.

NEWS -- an acronym for *N*etwork *E*mulated *W*ire *S*ervice, a software service used on SNAP for distributing centrally produced English source materials "teletype-style" to writers and editors in the VOA broadcast services.

NEXIS -- a computerized research system, with terminals in the VOA Book Library, to provide writers and programmers with summaries and/or reprints of text from a number of newspapers, magazines, wire services, and newsletters.

OFFLINE -- a term used to describe taped material from other broadcast sources, including commercial and non-commercial network radio and TV.

OPERATING SYSTEM -- the master control, or executive, program of a computer system. The operating system provides basic functions which are necessary for all the components of the computer to work together. Other programs which perform specific applications for users are said to run "on" or "under" the operating system.

OUTPUT -- the sound from a loudspeaker or the signal delivered by any device, microphone, amplifier, etc.

OVERLOAD -- more volume than can be handled by the equipment, either on record or playback, resulting in distortion.

OXIDE -- the magnetic coating on recording tape.

PATCH CORD -- a cord, sometimes called an accessory cord, used to connect audio equipment through a jack field. Suitable connectors are placed at each end.

PERSONAL COMPUTER -- a computer used by one person at a time.

PINCH WHEEL -- also called "capstan idler" or "puck." A rubber-tired roller which holds the magnetic tape tight against the capstan by spring pressure to prevent tape slippage.

PLUG -- circuit connector which is inserted into a jack.

POR -- Pacific Ocean Region (Intelsat).

POT -- common name for the console knob or slider used to control audio levels. See ATTENUATOR.

POWER AMPLIFIER -- an amplifier designed to boost signals to sufficient strength to operate a loudspeaker or headphones.

PREAMPLIFIER -- an amplifier that raises extremely weak signal levels such as those from a microphone, magnetic playback head, or a phonograph pickup to a level usable by other audio equipment.

PRESSURE PADS -- small pieces of felt or foam rubber mounted on spring arms which hold the tape against the heads of cartridge or cassette machines. If these become glazed and hard, they produce a squeal similar to chalk being drawn across a blackboard.

PROCESSOR -- the part of a computer which performs logical transformations of information. A SNAP workstation typically is said to consist of several components: processor, monitor, keyboard, and mouse.

PURCHASE ORDER VENDOR -- or "POV" for short; a non-staff person who is a private contractor and performs certain specialized functions. Broadcast producers must sign a vendor's form if a contractor does studio work. If the producer is a vendor, all forms must be forwarded to the division's executive producer or supervisor for approval.

REBOOT -- to restart a computer system, usually following a crash or other failure.

RECORDING NOISE -- noise induced by the amplifier and other components of the recorder.

REFERENCE RECORDER -- a machine capable of recording many channels of audio. Not air quality; for reference only.

REPEATER -- 1) an electronic device used to link two segments of the SNAP network; 2) a transmitter repeating programs from another transmitter.

RETURN CUE OVERRIDE -- circuitry built into the studios to permit the studio producer to interrupt return cue to the remote feed site and talk to the personnel there.

REVERBERATION -- reflection of sound from room-surfaces adding coloration (echo) to the original sound. Also possible through mechanical or electronic means.

SATELLITE INTERCONNECT SYSTEM (SIS) -- will provide VOA relay stations with audio feeds and data communications services to and from Washington.

SECAM -- Sequence Couleur a Memoire (French designed color TV encoding system).

SEGUE -- to follow one sound with another at normal levels -- for example, to go directly from disc to cartridge or from tape to tape.

SERVER -- a multiuser computer connected to a computer network which provides a particular software service to multiple users.

SHIELDING -- enclosing wires or magnetic heads with metal shields to prevent stray currents or magnetic fields from reaching them and causing hum.

SHORTWAVE -- a radio signal broadcast by high-powered transmitters over long distances. Shortwave (SW) signals are bounced off the ionosphere down to the target audience. Shortwave frequencies range from 3,000 kilohertz to 30,000 kilohertz.

SINGLE-TRACK RECORDER -- a tape recorder which records only on one track.

SIS (Satellite Interconnect System) -- will provide VOA relay stations with audio feeds and data communications services to and from Washington.

SKYWAVE -- refers to a radio wave which travels to the upper atmosphere and is refracted back toward earth by an electrified region in the upper atmosphere.

SNAP -- acronym for "System For News and Programming," a housewide computer network for writing, editing, retrieving, and storing scripts and related information.

SNEAK -- to bring a deadpotted sound up gradually under full volume sound; for example, to sneak a closing theme under the announcer's final words. The theme is raised to full volume when the announcer has finished.

SOFTWARE -- computer programs; the logical instructions, stored as data, which determine how a computer will perform various functions.

SOUND ON DEMAND -- a system which provides broadcast services with access to recorded sound. Using touch tone codes, a programmer activates the system to cue up the desired tape cut in the Sound on Demand unit, start the recorder at his or her desk, and make a copy. Sound on Demand feeds a series of selected cuts sequentially and is designed to provide short actualities and inserts for VOA newscasts but may also have archival capabilities.

SOUND SYSTEM -- an inter-connection of two transducers and at least one amplifier -- such as a microphone, loudspeaker, and preamplifier. May also include preamplifiers and mixers with various volume, tone, and input/output selection capabilities.

SPEED -- in recording, the speed at which the tape moves past the heads given in inches per second (ips). Frequently used tape speeds are 15 (38 cm), 7 1/2 (19 cm), and 3 3/4 (9.5 cm) inches per second. The VOA standard recording speed is 7 1/2 ips.

SPINDLES -- the posts or axles on which the reels of tape are placed on the recorder. One is the supply spindle on which the blank tape is placed; the other is the takeup spindle which receives the recorded tape.

SPLICE -- a result of tape editing. Splices are made by butting the ends of the edited tape together and applying a piece of splicing tape always and only to the side of the tape without oxide, usually the more shiny side.

SPLICING BLOCK -- device to hold the tape in place while a splice is made, with pre-cut vertical and diagonal grooves to guide the editing knife. The diagonal splice is preferred because it is a more gradual transition and because a vertical splice can cause a "pop" on the air. See EDITING BAR.

SPLICING TAPE -- tape with a special adhesive coating used to attach pieces of audio tape together. Cellophane tape should not be used for splices.

SPOT BEAM -- beam of circular or elliptical cross-section, covering a defined region of the Earth's surface, small in relation to a global bean.

SQUEAL -- a noise produced by glazed or dirty pressure pads rubbing against the tape as it runs through the machine. Squeal can also be caused by inferior tape which does not have internal lubrication.

STEREOPHONIC SOUND -- "dimensional" or "directional" sound reproduction achieved through the use of two or more sound tracks or channels heard simultaneously through loudspeakers arranged in the same relative positions as were the microphones during the recordings. In practice, two channels are used, one on each track of a standard tape, with a recording head for each channel. Differs from binaural sound reproduction in microphone placement during recording and in using loudspeakers or stereo headphones.

STROWGER -- See MONITRON.

SU -- abbreviation for summary item in VOA central newsfile.

SUBCARRIER -- a system using a portion of a wide spectrum such as a TV carrier on a satellite transponder which carries audio or digital material discreetly. See TVRO.

SYSTEM ADMINISTRATOR -- an individual who configures a computer system for others.

SYSTEMS ANALYST -- an individual, often but not always employed by a vendor of computer systems, who determines what hardware and software are necessary to meet a user's requirements.

T-1 -- system for sending and receiving both audio and data transmissions between VOA Washington and other points, such as New York and London. May carry as many as 24 voice-grade transmissions or fewer high-quality transmissions simultaneously. Uses digital technology.

TAG -- a brief musical ending for a program element, lasting only a few seconds.

TAPE DRIVE -- the mechanism, consisting of the capstan and pinch wheel, which moves the tape at correct speed and tension past the heads.

TAPE GUIDES -- grooved pins of non-magnetic material mounted at either side of the recording head assembly to position and keep in place the magnetic tape on the head as it is being recorded or played.

TAPE, MAGNETIC -- a high-quality plastic ribbon coated with magnetic iron oxide capable of retaining magnetized patterns placed on it by the recording head.

TELECART -- brand name of telephone answering device used in some VOA dial-in audio services. See also CODAPHONE, DIAS.

TONE CONTROL -- control knob on an amplifier used to balance bass and treble responses.

TRACK, HALF (DUAL) -- a tape with two tracks, each of which occupies slightly less than half of the tape width. Without rewinding, the tape is then flipped and recorded again, placing a second track on the tape in a direction opposite to that of the first one.

TRACK, FULL -- a track which occupies slightly less than the full width of the tape.

TRACK, QUARTER -- a track occupying slightly less than one-quarter of the tape width. Tracks may be recorded and played individually on most machines for monaural. For stereo, tracks 1 and 3 are paired and tracks 2 and 4 are paired.

TRAFFIC -- term used for Traffic Management Division. Traffic schedules all VOA programs from studio to relay station, off-lines to Central Recording, two-ways, and orders all broadcast circuits.

TRANSCEIVER -- an electronic device used to connect a workstation, server, or minicomputer to the SNAP network.

TRANSDUCER -- a device which changes one form of energy into another (i.e., sound pressure into voltage, voltage into sound pressure).

TRANSFORMER -- an electronic device which matches impedances and/or voltages.

TRANSMITTER -- a device which transmits an electronic signal or signals.

TRANSPONDER -- a combination receiver, transmitter, and antenna package, physically part of a communications satellite. Communications satellites typically have between 12 and 24 on-board transponders.

TVRO (Television Receive Only) -- a satellite receiving dish installed for video (and audio) reception but not transmission. Also known simply as an "R-O" without regard for the type of signal.

TWO-WAY -- a transmission between a VOA studio and remote location using program circuits (leased program lines, satellite circuits) in both directions.

UNINTERRUPTIBLE POWER SYSTEM (UPS) -- a device used with a storage battery system to control severe voltage fluctuations and provide temporary power to computers during power outages.

UNIVERSAL TIME COORDINATION, UTC -- an internationally recognized 24-hour cycle which begins at 0000, or midnight, in Greenwich, England. The term is being used more and more by international broadcasters instead of GMT (Greenwich Mean Time).

UPLINK -- the ground station from which a transmission is directed to a satellite.

USERID -- The name which a user enters into a computer system to gain access to it and by which the user subsequently is known to the system. Often pronounced "user I-D."

VIDEO MONITOR -- a computer display which utilizes a cathode ray tube. Also called a monitor.

VU METER -- a meter which indicates audio level in terms of volume units.

WASHINGTON PLANT -- a reference to the Office of Programs engineering complex, now known as the Operations Management, Traffic Management, and Special Projects Divisions, at VOA headquarters in Washington.

WATT -- a unit of electrical power, usually used to denote the output of amplifiers or the amount of current needed to operate an electrical device.

WAVELENGTH -- the distance between successive peaks of a sinusoidal wave as in an electronic communication signal.

WEGENER -- proprietary system for subcarrier transmission.

WILDTRACK -- the separate recording, usually of narration or background sound. The recording is later mixed with other elements to make a complete program.

WINDOW -- 1) in computer parlance, a portion of a video monitor that is dedicated to displaying the results of a specific program, such as a word processor. Users of SNAP workstations may have multiple windows open simultaneously, each showing a different task; 2) in packaging programs, a timeframe specifically set aside for a specific purpose such as a feature or commercial.

WINDSCREEN -- a shield, usually placed around the entire microphone head, which reduces the audible effect of wind or rapid movement of a microphone through the air.

WORKING DISTANCE -- the distance from the performer or instrument to the microphone.

WORKSTATION -- a personal computer connected to a larger computer system, typically configured as a multitasking system to permit it to engage in communication with other parts of the system while simultaneously providing service to its user.

WOW -- a change in sound pitch brought about by a variation in speed of the tape past the head. It may be a single change or one which occurs periodically. A very fast wow is termed a flutter. Wows are most frequently heard at the start of a tape where audio begins before the motor is up to speed.

X-BREAK -- a five-second pause starting at 30 seconds before any quarter-hour mark at the end of an airshow -- for example, from 12:59:30 to 12:59:35.

Y-BREAK -- a five-second pause at the end of a quarter-hour segment -- for example, from 12:59:55 to 1:00:00.

ZEPHYRUS -- alternate proprietary system for subcarrier transmission.

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NOTES

NOTES

FREQUENTLY CALLED NUMBERS

Name	Number	Name	Number

This Handbook belongs to:

Name: ____________________

Room Number: ____________________

Telephone Number: ____________________

VOA CHARTER

The long-range interests of the United States are served by communicating directly with the people of the world by radio. To be effective, the Voice of America (the Broadcasting Service of the United States Information Agency) must win the attention and respect of listeners. These principles will therefore govern Voice of America (VOA) broadcasts:

(1) VOA will serve as a consistently reliable and authoritative source of news. VOA news will be accurate, objective, and comprehensive.

(2) VOA will represent America, not any single segment of American society, and will therefore present a balanced and comprehensive projection of significant American thought and institutions.

(3) VOA will present the policies of the United States clearly and effectively and will also present responsible discussion and opinion on these policies.

Gerald R. Ford
President of the United States
Signed July 12, 1976
Public Law 94-350

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